

JANUARY 3, 1953

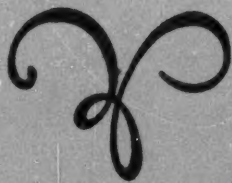
MOTION PICTURE HERALD

Keeping the Faith

► If, through all his days, a man in business tells the truth as he sees it, keeps his word as he gives it, works for his industry for its own sake along with his, he gets what is known as a good reputation.

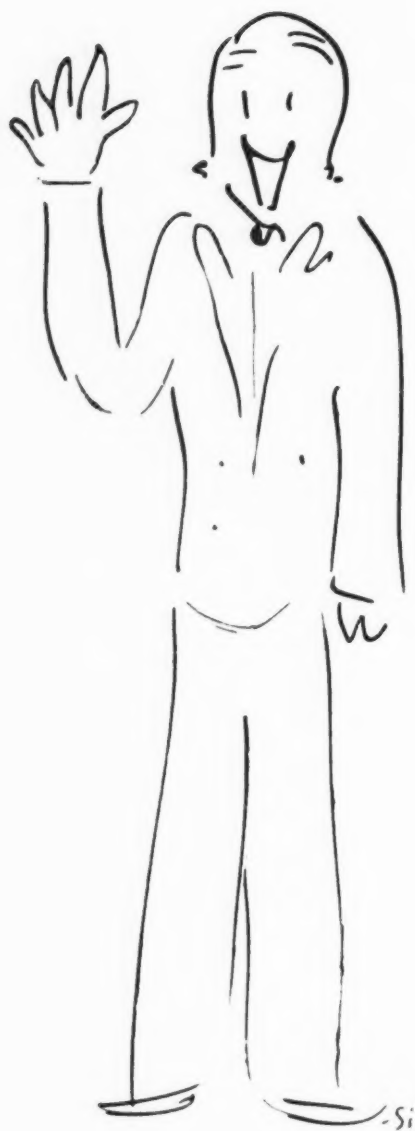
► It is like that, too, with journals of business. Publications that matter have the attributes of personality.

► Motion Picture Herald is happy in the consciousness of, and responsibility to, a good name.



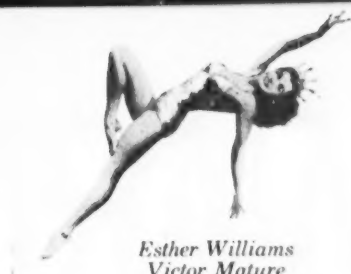
REVIEWS (In Product Digest): ROGUE'S MARCH, LAST OF THE COMANCHES, THE MAVERICK, THE WHITE LINE

Entered as second-class matter January 12, 1931 at the Post Office at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: \$5.00 a year in the Americas, \$10.00 a year Foreign. Single copy, 25 cents. All contents copyrighted 1953 by Quigley Publishing Company, Inc.



**YOUR NEW YEAR'S
RESOLUTIONS IN
5 EASY STEPS!**

"I RESOLVE to promote M-G-M's 'MILLION DOLLAR MERMAID' because it is a great M-G-M Technicolor musical and will delight my public..."



*Esther Williams
Victor Mature
Walter Pidgeon
David Brian
Donna Corcoran*

"I RESOLVE to tell my patrons that M-G-M's 'ABOVE AND BEYOND' is one of the screen's finest films, and to exploit it to the limit. It has just been selected one of The Years 'Ten Best' by the National Board of Review..."



*Robert Taylor
Eleanor Parker
James Whitmore
Marilyn Erskine*

"I RESOLVE to shoot the works for M-G-M's 'THE BAD AND THE BEAUTIFUL' because it is sure-fire and is another 'Ten Best' choice of the National Board of Review..."



*Lana Turner
Kirk Douglas
Walter Pidgeon
Dick Powell
Barry Sullivan
Gloria Grahame
Gilbert Roland
Leo G. Carroll
Vanessa Brown*

"I RESOLVE to do my best exploitation job for M-G-M's 'THE CLOWN'. Its Preview is the Talk of Hollywood. A unique entertainment packed with heart-appeal..."



*Red Skelton
Jane Greer
Tim Considine*

"I RESOLVE to cooperate with the showmen of M-G-M in 1953 because this outfit not only makes the Big Ones but gets behind them in a Big way."



**"Let's roll up
our sleeves."**

★
WARNER BROS. TR

★ ★ ★
THE JAZZ

★ ★ ★
ON JANUARY 14

★ ★ ★
STARRING

DANNY THOMAS ★ **PEGGY LEE**

WITH MILDRED DUNNOCK · EDUARD FRANZ · TOM TULLY · ALEX GERRY · ALLYN JOSLYN · HAROLD GORDON

SCREEN PLAY BY

FRANK DAVIS & LEONARD STERN AND LEWIS MELTZER

BASED ON
THE PLAY BY

SAMSON RAPHAELSON

PRODUCED BY

LOUIS F. EDELMAN

DIRECTED BY

MICHAEL CURTIZ

MUSICAL NUMBERS STAGED AND DIRECTED BY LE ROY PRINZ

MUSICAL DIRECTION BY RAY HEINDORF



TRADE SHOWS FOR

SINGER

COLOR BY
TECHNICOLOR

TH!

BULLETIN
THE RECORDS BEGIN!

Just opened Fox Beverly,
L.A. and Paramount and
Beach, Miami! Absolute
and complete capacity!
Next at Paramount, N.Y.
—gala premiere January
13!...Come to the Trade
Show and sing!



ALBANY

Warner Scr. Rm.
110 N. Pearl St.
8:00 P.M.

ATLANTA

20th Century-Fox Scr. Rm.
197 Walton St. N.W. •
2:00 P.M.

BOSTON

RKO Screening Room
122 Arlington St. • 2:30 P.M.

BUFFALO

20th Century-Fox Scr. Rm.
290 Franklin St. • 8:00 P.M.

CHARLOTTE

20th Century-Fox Screening Room
308 S. Church St. • 2:00 P.M.

CHICAGO

Warner Screening Room
1307 So. Wabash Ave. • 1:30 P.M.

CINCINNATI

RKO Palace Th. Screening Room
Palace Th. Bldg. E. 6th • 8:00 P.M.

CLEVELAND Warner Screening Rm
2300 Payne Ave. • 8:30 P.M.

DALLAS 20th Century-Fox Scr. Rm.
1803 Wood St. • 2:00 P.M.

DENVER Paramount Screening Room
2100 Stout St. • 2:00 P.M.

DES MOINES Paramount Screening Room
1125 High St. • 12:45 P.M.

DETROIT

Film Exchange Bldg., 2310 Cass Ave. • 2:00 P.M.

INDIANAPOLIS

Universal Sc. Rm., 517 N. Illinois St. • 8:00 P.M.

JACKSONVILLE

Florida Theatre Bldg. Sc. Rm., 128 E. Forsyth St. • 2:00 P.M.

KANSAS CITY 20th Century-Fox Screening Room
1720 Wyandotte St. • 1:30 P.M.

LOS ANGELES

Warner Screening Room, 2025 S. Vermont Ave. • 2:00 P.M.

MEMPHIS

20th Century-Fox Screening Room, 151 Vance Ave. • 12:15 P.M.

MILWAUKEE Warner Theatre Scr. Rm., 212 W. Wisconsin Ave. 2:00 P.M.

MINNEAPOLIS Warner Scr. Rm., 1000 Currie Ave. • 2:00 P.M.

NEW HAVEN Warner Theatre Projection Room, 70 College St. • 2:00 P.M.

NEW ORLEANS 20th Century-Fox Scr. Rm., 200 S. Liberty St. • 1:30 P.M.

NEW YORK Home Office, 321 W. 44th St. • 2:15 P.M.

OKLAHOMA 20th Century-Fox Scr. Rm., 10 North Lee St. • 1:30 P.M.

OMAHA 20th Century-Fox Scr. Rm., 1502 Davenport St. • 1:30 P.M.

PHILADELPHIA Warner Screening Room, 230 No. 13th St. • 2:00 P.M.

PITTSBURGH 20th Century-Fox Scr. Rm., 1715 Blvd. of Allies • 1:30 P.M.

PORTLAND Jewel Box Screening Room, 1947 N.W. Kearney St. • 2:00 P.M.

SALT LAKE 20th Century-Fox Screening Room, 216 East 1st South • 1:00 P.M.

SAN FRANCISCO Paramount Scr. Rm., 205 Golden Gate Ave. • 1:30 P.M.

SEATTLE Modern Theatre, 2400 Third Ave. • 10:30 A.M.

ST. LOUIS S'enco Sce Room, 3143 Olive St. • 1:00 P.M.

WASHINGTON Warner Theatre Building
13th & E. Sts. N.W. • 7:30 P.M.

THERE'S A NEW BOXOFFICE STAR ON THE HORIZON!

“Although Bette has two Oscars to her credit, she could win a third, and she'll certainly get a nomination for her fine performance in

THE STAR

Bert Friedlob's production for 20th Century-Fox . . .

Bette has the opportunity to run the gamut of emotions (and she can really run them, too) . . . as a passe movie star who refuses to recognize the fact that she's through; that her stellar days and temperamental binges are over, Bette performs not only as Bette Davis, but as Joan Crawford, Miriam Hopkins, Tallulah Bankhead and Gloria Swanson . . .

Friedlob deserves a bow for the authentic Hollywood background he gave for the Katherine Albert and Dale Eunson story and screenplay (incidentally, this, too, can win an Oscar) . . .

Bette dominates nearly every scene, yet there is room for a mighty good performance by Sterling Hayden, as the man who rescues the fallen star and tries to make her life a little better . . . Natalie Wood, Warner Anderson, June Travis and Barbara Lawrence are in supporting roles . . . Stuart Heisler directed . . .

Whether 'The Star' wins any Academy honors, or not, it still is an outstanding Bette Davis triumph . . . ”

—JIMMY STARR

Motion Picture Editor of The Evening Herald and Express

*There's
A Fortune
in these words!*



BERT E. FRIEDLOB presents

BETTE DAVIS in **"THE STAR"**

co-starring **STERLING HAYDEN**

with Natalie Wood • Warner Anderson • Minor Watson • June Travis

Produced by BERT E. FRIEDLOB • Directed by STUART HEISLER

Original Story and Screenplay by

KATHERINE ALBERT and DALE EUNSON

Released through 20th Century-Fox

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 190, No. 1

January 3, 1953



This May Well Be IT!

ONCE again the motion picture is confounding its critics.

Just 17 months ago *Life* magazine gave lurid expression to an unfounded opinion that the motion picture theatre was soon to pass from the American scene.

This was not the first—nor the last—attempt to relegate the industry to the status of an historical curiosity, like the cigar store wooden Indian. Before the advent of sound many critics asserted that motion pictures had passed their zenith and were headed for total eclipse.

Now the motion picture is entering upon a period of evolution that may well make the advent of sound seem a relatively minor flurry.

The new evolution is, of course, being caused by three-dimensional effect films.

The illusion of depth completes the dream of Edison, his predecessors and his contemporaries. Now pictures can live in every dramatic sense as true magic shadows.

* * * * *

The mounting wave of public and industry enthusiasm for something new and better has been stirred by Cinerama in New York, Natural Vision's "Bwana Devil" in Hollywood and the British-made Tri-Opticon short subjects in Chicago. To each the initial response of many industry people was lukewarm. Not so the public. Cinerama, although not strictly speaking a three-dimensional process because it relies on a tremendous screen and an elaborate sound system for its effects rather than on two pictures optically separated for the viewers' eyes, undoubtedly stimulated interest in all processes. "Bwana Devil" in its sixth week of the premiere engagement remains the stellar attraction in Hollywood. In the first week the Tri-Opticon program is expected to reach a gross of 600 per cent of the house average.

While three-dimensional films in color have been practical for many years, until recently industry attention to them has been slight. This was true because it had been accepted as axiomatic that "the public will not wear glasses." Over a year ago on this page (December 22, 1951) it was suggested that a high entertainment quality test film (three-dimensional) should be made.

It is time for each major studio to plan the early production of one or more three-dimensional films. Much needs to be learned before the full potentialities of illusions of depth and space may be realized. However, the public will not expect immediate, full-blown perfection any more than perfect sound was expected when films were learning to talk. Mr. and Mrs. Theatre Patron and their children have shown that they want pictures that give three-dimensional effects. It is both the privilege and the obligation of the industry to respond.

Features to be made in a three-dimensional process should be major efforts, not "quickies" or low budget attractions. The opportunity for a new stimulus to the motion picture theatre should not be jeopardized by inferior quality. Hollywood has nothing to lose by doing the best job possible with a world of unequalled entertainment success and prosperity to be won.

Three-dimensional films can be made by any producer. The process involving the use of polarized, clear glasses by the spectators is neither complicated nor costly. A picture filmed in such a process is photographed simultaneously on two negatives. Either may be used for making prints to be exhibited in the normal way. This means that additional costs to the producer involve only a modified camera, additional negative stock and some care in the script, direction and technical management to make proper use of the three-dimensional possibilities of the production.

So far as the exhibitor is concerned, no structural alterations to his theatre are needed for three-dimensional effect pictures. All that is necessary is that his two projectors be synchronized mechanically or electrically and that a new screen be provided. As soon as a three-dimensional show is over the projectors can be switched back for regular operation.

In view of the reaction to "This Is Cinerama" and "Bwana Devil" one may ponder, with whirling imagination, how the public might respond to a "Quo Vadis" or a "Greatest Show on Earth" in three dimensions.

* * * * *

Three-dimensional color films bring to the theatre a type of entertainment never to be duplicated or approached in the home on television. This factor alone will be important in emphasizing the theatre's pre-eminent role in providing superior entertainment. The scarcity of TV channels and the exigencies of home viewing make TV three-dimensional color attractions impractical.

Many within the industry misjudged the future of both sound and color films. Some prophets asserted that both were passing novelties or at best suited only to a minority of attractions. The three-dimensional revolution could be just as embracing as that of sound and far greater than that of color. Substantially all important films soon may be made for showing in the conventional way or with dual projection and three-dimensional effects, at the option of the public and the exhibitor.

The public will decide, if it has not already decided! There is little doubt that the verdict will be for the best and truest re-creation. The best and truest picture is the one that will have *motion, color, length, breadth*—and *depth*.

Letters to the Herald

Let's Get Out and Sell!

TO THE EDITOR:

From the *Harnet County News*, Dunn, N. C.: "Years ago it cost 35 cents to see a Hopalong Cassidy at the movies. Now you can see the same picture in your home for only \$395."

In this section where the Western is synonymous with Saturday and where Saturday is bread-and-butter to most businesses, we are trying to adjust ourselves to the declining Western market. The attraction of TV to the Western stars has just about eliminated new releases bearing box office names. Reprints of old Westerns do further damage to an established Western audience. Whether this is good or bad in the long run, it has happened.

Turning to the better pictures, we find that we can do about as much business as ever by spending a little more money on publicity. However, there is no incentive to spend this extra money and energy when the sharp increase in terms for all added business over normal business takes most of these added grosses. In other words the distributor seldom shares in the added advertising budget, nor does he encourage it.

I wonder if there has been any realistic thinking along this line of sharing the costs of added advertising and thereby realizing more for all concerned? I know some of the distributors may suggest that our budgets have been too meager all along. They may be partly right. But when you add your above-average grosses to most pictures, and then charge the theatre 100 per cent for this advertising, then give added film rental for this extra gross, most of us have found that we are no better off than if we had spent average budgets and paid normal rentals.

Would it not then be good for the industry, if distributor and exhibitor could work out a formula whereby each could share in the added advertising costs in a realistic and fair proportion to the end that each would realize more from the picture? If business can be gotten by spending a little more time and effort, and a little more money, does it not seem wise for those who receive the extra revenue to give thought to such practice?

Can we afford to sit by and watch all other business outdo us in every phase of merchandising? We have ample precedent for trying some plan to increase our grosses; we see it right in our own business among the so-called roadshow independents right in our own area. They take old, outmoded, poorly-produced pictures of question-

"WONDERFUL MAGAZINE"

To the Editor:

I would like to take this opportunity to congratulate you and all of your associates at the helm of the wonderful magazine you publish. I look forward to every edition of it with the same sincerity and confidence that you and the staff take in making up each issue. There is always something new in each issue that I learn about bettering my theatre and its physical operation. Again, let me thank you.—RUFUS STUART, *Sunrise Theatre, Southern Pines, North Carolina.*

able value and offer the exhibitor a handsome share of the grosses, if he will share in added publicity costs. Results: these questionable pictures generally do more business than most of the top pictures of quality from established producers.

Surely it should not tax the imagination of top-flight executives of our leading companies to see the importance of offering some incentive to exhibitors to step up the selling of at least the better pictures.

An intelligent survey among thousands of exhibitors will reveal the exhibitor attitude: "Why should I spend extra time and money and why plan sure-fire campaigns when I have to bear all the costs, do all the work and then pay more added film rental than I realize for my efforts?" Are those of us in the smaller situations throughout the nation going to be allowed to increase this business for all concerned? Or, will we continue to face the obstacle of realizing nothing for our added efforts because of our film terms?

Many of us can eat from our farms and wear from our other side trades. But, I still insist that our business of entertainment is too important to the people to allow it to drift from top priority to a fourth-rate enterprise. It has too many possibilities to allow it to suffer because of inept contracts that offer no encouragement for the exhibitor to do more. This business ought to be staple enough to induce the finest young men and women we have to give their whole time and effort to its advancement.

I'm not a newcomer to this business, having spent most of my adult life in exhibition—since 1924. But during all these years I have seen no time when the exhibition end offers so little as now. How many of you small town exhibitors would invest again in brick and mortar and equipment if you had your investments back? It's been a great industry and still has some fine minds in it, but it needs and deserves a tonic.

I believe those who print all those small type messages on the backs of contracts can add a 24-point line somewhere across the

face of each contract that will cause us to really sell these grand pictures and feel we will share in the added business.

Many of us have no time or desire to fly to Europe or win a boat trip to Bermuda. We would like that extra profit which properly belongs to those who give all their time and added effort to intelligent selling.—ROY ROWE, *Row Amusement Company, Burgaw, N. C.*

Mailing Costs

TO THE EDITOR:

I closed a second run house because taxes and wages took all receipts. With regard to the postal rate increase, I've changed from mailing 1,500 show calendars to box holders to 300 individual addressed ones with no apparent decline in box office. The Post Office used to get \$15.00, and now gets \$4.50. I save \$10.50—they lose the same.—MILAN G. STEELE, *Ritz Theatre, Pawnee, Oklahoma.*

Thank You!

TO THE EDITOR:

I have recently seen several issues of your MOTION PICTURE HERALD. It is just the magazine I have been looking for which will give me an over-all look at the motion picture industry, of which I am proud to be a part. I would like you to include my name on your list of subscribers so that I will not miss a single issue in the future.—LAWRENCE E. JOHNSON, *Aggie theatre, Stillwater, Oklahoma.*

Trailers Important

TO THE EDITOR:

I would like to suggest to all producers that in making up trailers they use care to bring a true synopsis of the story to the public, as I truly believe the trailer, if carefully selected and made, is the picture's best advance agent or salesman.—BERT M. CARLSON, *Mound Theatre, Ocheyedan, Iowa.*

MOTION PICTURE HERALD

January 3, 1953

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► "Give the public outstanding pictures, and more than ever they will flock to the movies," Russell V. Downing, president and managing director of New York's Radio City Music Hall told the *HERALD* this week. He should know. The Hall this week set an all-time record for the Christmas week and also an all-time gross record for the 12-month period (see story on page 13). It was not an uncommon sight the past week to see five block-long crowds—all refugees from television—waiting as much as four hours to get into the 6,200-seat house.

► Net earnings of 20th Century-Fox for 1952 will exceed the 1951 figure, an official of the company estimated this week, basing his forecast on preliminary reports for the fourth quarter. A decrease in amortization would help take up the "slight decline" in worldwide 1952 film rental revenues, it was said. Also, foreign film rentals have been running about eight per cent higher than last year.

► Motion Picture Association officials are mildly elated about the recent House Un-American Activities

Committee report, which doesn't applaud the industry too much but at least no longer attacks the industry. "It's like when a guy stops hitting you on the head with a hammer," says one official. "It feels good."

► Between 150 and 200 new television stations will go on the air in 1953, bringing approximately 5,000,000 additional families within TV range. That is the prediction of Frank M. Folsom, president of RCA. He added that approximately 6,250,000 new TV sets would be sold during the year, and, not neglecting radio, he forecast that 9,000,000 radio sets would be distributed.

► Fewer Governmental controls over business after the new Administration takes over January 20 is the New Year prediction of Karl Hoblitzelle, president of the Interstate Circuit. Speaking at a Dallas meeting of Texas Compo, he said "fewer controls will mean the salvation of many businesses including our own."

► Indications are that Wilbur Snaper will be reelected president of National Allied when the board of directors meets in New Orleans next month. Dual terms have become traditional in the organization, every president having served two with the exception of Al Steffes and James C. Ritter some years ago.

FOR THE RECORD

Motion Picture Herald Presents The Box Office Hits of 1952

AFRICAN QUEEN (UA)
BEND OF THE RIVER (U-I)
GREATEST SHOW ON EARTH (Para.)
HIGH NOON (UA)
IVANHOE (MGM)
QUIET MAN (Rep.)
QUO VADIS (MGM)

SAILOR BEWARE (Para.)
SINGIN' IN THE RAIN (MGM)
SNOWS OF KILIMANJARO (20th-Fox)
STREETCAR NAMED DESIRE (WB)
WITH A SONG IN MY HEART (20th-Fox)

[The pictures above are listed alphabetically by title]

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address, "Quigpubco, New York". Martin Quigley, President; Theo J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Leo J. Brady, Secretary; Martin Quigley, Jr., Editor; Terry Ramsaye, Consulting Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Floyd E. Stone, Photo Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building, Telephone GRanite 2145; Chicago, 120 So. LaSalle St., Urban Farley, advertising representative, Telephone, Financial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published thirteen times a year as Section II of Motion Picture Herald; Motion Picture Daily, Motion Picture and Television Almanac and Fame.

This week in pictures



A BROADWAY OPENING. Hal Wallis' Paramount release, "Come Back, Little Sheba," opened with a display no one on Broadway could fail seeing (left); and with a fanfare of lights, broadcasts, celebrities, and more than the usual amount of crowds and newspaper attention. Below, some industry people who attended the Victoria opening. Top, Charles Moss, Criterion owner, and Mrs. Moss, with Walter Reade, Jr., circuit owner, and Mrs. Reade. Middle, Sam Rosen, Fabian circuit, and George Dembow, National Screen Service, and wives. Below, Edward Lachman, New York Variety Club head, and wife.



CONVERSATION, at the New York screening of RKO-Pathe's "Operation A-Bomb." The men at the left are Captain Howard Harrington, USMC; RKO-Pathe producer Burton Benjamin; and Capt. Richard Schening, USMC.



BLIND BABIES benefited from northern California Variety tent 32's Christmas party in San Francisco. Holding gifts at right are Variety Ladies Mrs. Morris Rosenberg (their president), Mrs. Howard Schutz, and Mrs. J. Leslie Jacobs.



AS LAS VEGAS VARIETY Club elected new officers. Standing, in order, are Robert Cannon, second assistant barker; Arch Loveland, dough guy; Jake Kozloff, chief barker; Norman Keller, heart fund; Benny Goffstein, retiring chief barker and new international canvasman; Herb McDonald, heart fund chairman; Ezra Stern, Variety International; and Ernie Cragin, first assistant barker. Kneeling, Eugene Murphy, press guy; Eddie Fox, property master; and Jack Young, crewman.



HOME TOWN BOY, below. Cincinnati's Bob Wilke, featured in Warner's "Cattle Town," welcomes admirers at the RKO Grand Theatre. The visit received thorough press coverage.



INDUCTION, above, for Louis Phillips, second from left, Paramount assistant general counsel. He was received into the 25-Year Club at the New York home office. With him are Barney Balaban, left, Paramount Pictures president; Adolph Zukor, chairman of the board, who presented Mr. Phillips with special gifts, and Austin Keough, right, Paramount general counsel.



CHRISTMAS NOTES. At the left, Santa brings a print of "Girls in the Night" to star Pat Hardy and Universal sales executives C. J. Feldman, Foster M. Blake, F. J. A. McCarthy, P. T. Dana, and James Jordan. At right, Yvette Dugay (Minnehaha, in Allied Artists' "Hiawatha") spreads cheer at the New York home office of Allied Artists.



BIG, NEW FILMS CAUSE REISSUE TIDE TO EBB

1952 Saw But 30 Reissues from Eight Companies; Several Had None

by VINCENT CANBY

The reissue tide, which threatened to reach flood proportions in the uncertain years 1947-1950, continued to ebb during 1952, mostly, it appears, as a result of Hollywood's well-publicized "bold new production programs."

That is not to say there were fewer old pictures available to exhibitors last year, but, with several spectacular exceptions, the talk and the business were created by new product, product which in the far off days of the future may very well be re-released with all the success of a "King Kong" or a "Snow White and the Seven Dwarfs." In the words of one distributor, "1952 was one of the worst years yet for old product."

Only Four Officially Set For 1953 Release

As the year ended, the eight major distributors had some 30 reissues on the release chart, covering a period approximately from January, 1952, through March, 1953. About half of these already have been in release for six months and only four are officially set for release during the new year—two from RKO and two from 20th-Fox.

Warner Brothers, MGM and Universal did not figure in the reissue story last year and have no plans for the future.

A hint that mass reissuing—in large, economy-sized blocks—is on the downgrade is the fact that some reissue distributors now are turning more and more to new product. The current release schedule of Realart Pictures (which several years ago received some 600 old Universal films for reissue) in association with Jack Broder Productions lists only five "new" reissues out of a total of 10 productions set for release between August and December, 1952.

Astor Pictures, which always has dealt primarily in reissues, reports that it scheduled only eight for release in the last six months of this year and at this writing has none coming up in 1953.

1952 Had Many More Big, New Films Offered

The reasons for the general decline seem to be—in the phraseology of the consulting room—primarily psychological. The past year saw some of the greatest new box office attractions in history. Films like "Ivanhoe" and "The Greatest Show on Earth" gave meaning to the 1951 slogan that "Movies Are Better Than Ever." Color was utilized as never before and in 1953 will adorn more than 50 per cent of the 149 films now set for production.

The general public, having been made conscious of the demise of many old theatres, became aware, seemingly for the first time, that drive-ins were being built in quantity and were flourishing from one end of the country to the other. For every "anti-industry" article in the general press, three "pro-industry" appeared in answer.

"There will always be gold in selective reissues," said a spokesman for a major distributor, "but a healthy industry cannot live on its old product."

RKO Radio, whose management problems occupied a good portion of trade press columns during the year, also made news as the major distributor releasing the largest number of reissues (15 in the period from January, 1952, through March, 1953). It also was responsible for two of the most successful reissues: Walt Disney's perennial favorite, "Snow White and the Seven Dwarfs," and the 1933 exploitation classic, "King Kong."

See \$2,000,000 Gross Now for "King Kong"

Walter Branson, assistant general sales manager of RKO, reported that "King Kong" is expected to gross some \$2,000,000 in 11,000 to 12,000 playdates on its current round.

"Snow White," originally released in 1937 and first reissued in 1944, was seen, by a Disney spokesman, as grossing between \$3,000,000 and \$4,000,000 in its second reissue in the 1952 season. The record, while not exactly a surprise, was considerably better than expected and better than the 1944 gross. Television promotion also was used extensively here.

Other RKO reissues during the year included "The Cat People" and "The Hunchback of Notre Dame" February; "Body Snatchers" and "I Walked With a Zombie," April; "Leopard Man," packaged in most situations with "King Kong," May; "Look Who's Laughing" and "Too Many Girls," both starring Lucille Ball, August; "Annie Oakley" and "Alleghany Uprising," September.

Reissues Set by RKO To March This Year

Going into release in December were "The Bachelor and the Bobby Soxer," starring Cary Grant and Myrna Loy, and "Bachelor Mother," starring Ginger Rogers and David Niven. Now set for March, 1953, release are two Westerns, "Fort Apache," with Henry Fonda and John Wayne, and "Blood on the Moon," starring Robert Preston and Robert Mitchum.

In the number of reissues specifically scheduled, 20th Century-Fox with eight placed second after RKO. Six of these were

on the summer release chart: "Laura" and "This Above All," May; "Leave Her to Heaven," and "The Rains Came," June; "To the Shores of Tripoli" and "The Black Swan," July. Two Gregory Peck Westerns, "Yellow Sky" and "The Gunfighter," are on the list for January.

A spokesman for the company reported that its "steadiest" reissue business continued to be done by four pictures not on the release charts but available in the exchanges on request of the exhibitor. They are "Jesse James," "The Return of Frank James," "My Friend Flicka" and "Thunderhead, Son of Flicka."

Columbia Releases Three; Two May Be Packaged

Columbia, although it had only two reissues officially on the schedule last year—"Konga, The Wild Stallion," February, 1952, and "Ladies of the Chorus," November, 1952—also is pushing three old films, any two of which can be packaged to the exhibitor's taste. The three are "The Fuller Brush Man," starring Red Skelton; "The Fuller Brush Girl," starring Lucille Ball, and "Holiday in Havana," starring Desi Arnaz. The latter two recently were packaged for an engagement at the RKO first run in Boston for very satisfactory results, the company reports, with exploitation making use of the Ball-Arnaz television popularity.

Another exploitation natural, according to Columbia, is the aforementioned "Ladies of the Chorus," a 1948 feature with the 1952 Stars of Tomorrow winner, Marilyn Monroe. The picture went into re-release in November and, on the lower half of a double bill, chalked up a neat Los Angeles record.

The company this year also initiated a policy of reissuing eight Charles Starrett Westerns annually and so will keep the recently retired cowboy star on the nation's screens for what is conservatively estimated as the next 15 years.

Five Reissues During Year from United Artists

United Artists reissued five during the year: "Red River," and "Tulsa," June; "Guest Wife" and "It's in the Bag," September, and "The Lady Vanishes." The latter, Alfred Hitchcock's 1938 thriller starring Margaret Lockwood and Michael Redgrave and originally distributed by MGM, was taken over by UA, given a new campaign, and recorded some of the more surprising grosses of the season. The "Tulsa" and "Red River" package also fared well.

Paramount's one reissue of the year was the notable "Cleopatra," Cecil B. DeMille's 1934 spectacle starring Claudette Colbert. Set as a December release, the picture immediately broke records in a majority of its first 75 engagements.

XMAS GROSS GETS YEAR OFF TO FLYING START

Key City Exhibition Tallies Record Business; Top Pictures Responsible

Christmas, 1952, brought with it a gift of prosperity to box offices throughout the nation. Broadway throbbed with people and boomed with business. The holiday week broke many records along Broadway and stimulated robust business in other sections of the country.

Radio City Music Hall, now celebrating its 20th anniversary—it opened its doors December 27, 1932—set a record gross for the week of \$187,000, with "Million Dollar Mermaid" in its fourth week. The 6,200-seat house set a previous high Christmas last year with a gross of \$180,000.

New Record Gross For Year Indicated

The house also was headed for an all-time 12-month record gross with \$6,855,000 indicated. That figure tops the previous record set last year, of \$6,811,769.

Grosses soared to new highs also in New York's Victoria, Roxy and Capitol theatres. Most New York neighborhood circuit houses reported grosses either on a par with Christmas week last year or better.

A spokesman for United Paramount Theatres asserted the circuit's business for the four-day holiday weekend was 20 per cent higher this year than last. Among the factors credited with the rise was strong product. A check with other circuits brought the same favorable response.

The Victoria on Broadway, which featured "Come Back, Little Sheba," grossed a new opening day high of \$10,000 December 27. It was headed for a solid \$57,000 for the week.

"Stars and Stripes" and Ice Show at Roxy

At the reopened Roxy, "Stars and Stripes Forever" and the new stage policy of the Ice Colorama stage show set a new Christmas week house record with an estimated \$157,000. An all-time Christmas day record for the 25-year-old house was also set with \$26,659.

At the Capitol the initial week of "Against All Flags," with Johnnie Ray on the stage, was estimated at a sturdy \$100,000. The five-day holiday weekend also saw a record number of admissions in the history of the house—109,836.

Business thrived at every other Broadway house, as well as at the smaller, off-beat houses like the Baronet where U-I's "The Importance of Being Earnest" did a record \$10,000 week.

Samuel Goldwyn's "Hans Christian Andersen" smashed three box office records in Christmas Day openings at the Astor in

HAPPY NEW YEAR!

Reports of holiday week business around the country are very gratifying. This is so not simply because business has been good—that was to be expected during this period. The remarkable factor is that some attractions are breaking all time box office records. For example in Boston Goldwyn's "Hans Christian Andersen" beat the business done by "Best Years of Our Lives" by 25 per cent. In New York the Radio City Music Hall set an all-time record with an estimated \$187,000 for the fourth week of MGM's "Million Dollar Mermaid" and the traditional stage show. Records were also broken in New York at the Roxy, Capitol and Victoria. A spokesman for United Paramount Theatres said business around the circuit for the four day Christmas weekend exceeded business done in the period last year by 20 per cent.—M. Q., Jr.

Boston, the Colony in Miami Beach and the Beverly in Beverly Hills. John Huston's "Moulin Rouge" racked up \$22,000 in five days at the Fox Wilshire in Los Angeles, running well ahead of his last film, "African Queen." Sunday it grossed well over \$5,000, a record for the day.

And so the story ran. In Chicago the American premiere of Tri-Opticon at the Telenews theatre was a smashing success, breaking the single day record of the 600-seat house with a gross of \$5,000. Tri-Opticon was expected to turn in the biggest week in the 13-year history of the house.

Elsewhere in the Loop, business picked up nicely to wind up stronger than the same period last year. Outlying business was spotty, being very good in some locations and only fair in others.

In Boston the Metropolitan, featuring "Road to Bali," and the Astor, playing

ROXY THEATRE SETS A HOUSE RECORD

The Roxy theatre on New York's Broadway, now a quarter-century old, achieved a new theatre gross record for a period of seven consecutive days, starting with Christmas Day. The house, playing "Stars and Stripes Forever," and featuring the Ice Colorama stage show, was reported Wednesday by David Katz, managing director, to have reached a total gross of \$185,000. An all-time high was set also by the house for refreshment sales.

"Hans Christian Andersen," led the field among the first runs. The Metropolitan was expected to gross \$40,000 for a six-day period while the Astor was due to hit the same figure for the week. Other theatres in the territory reported business ranging from excellent to fair.

In Cleveland business ranged from very good to fair at downtown first runs. However, most neighborhood theatres reported grosses slow except the Fairmount, where "The Promoter" is playing. The weather was clear with scattered snow flurries.

Southern Cities Report "Better Than Last Year"

In Chattanooga the leaders were the Tivoli with "Million Dollar Mermaid," the Rogers with "Meet Captain Kidd" and the State with "It Grows on Trees." Theatre managers reported that "this year's business easily topped 1951."

Reports from Knoxville and Nashville showed business very good. In Portland, Ore., theatres generally reported business about 25 per cent above normal.

In Los Angeles the concentration of Academy-contending pictures combined with ideal theatre-going weather to give first-run houses the biggest holiday week in many seasons. Over-all estimates had the total up nearly 20 per cent from a year ago.

In Cincinnati, first-run theatres registered the highest grosses in many weeks, with subsequent runs cashing in on the upsurge. Heading the list was the RKO Albee, which did an estimated \$16,000 with "Million Dollar Mermaid." Average for the house is \$11,000.

Washington downtown and neighborhood theatres reported business on a par with last year, with "nothing exceptional." They said there had been the usual pre-Christmas slump and a pick-up over the Christmas week.

In Baltimore business was more spotty with the major attractions drawing substantial grosses and the public neglecting the less important features. The brightest news came from J. Lawrence Schanberger, owner of the Keith theatre, who said that "Road to Bali" grosses in that house were the best since 1948 and 25 per cent above last year.

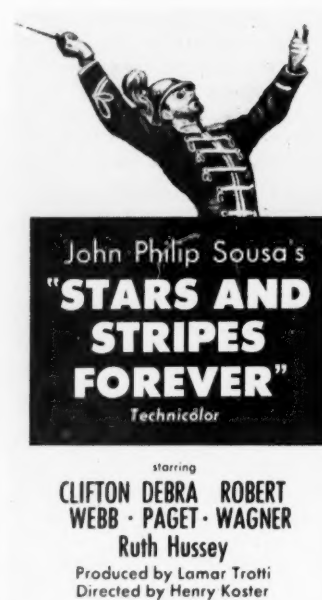
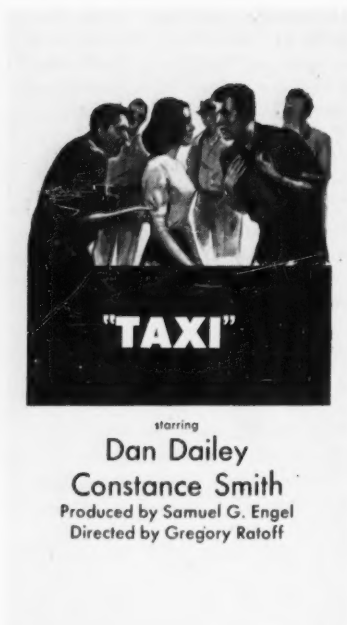
The new theatre reported "Stars and Stripes Forever" doing excellent business, 25 per cent above the same week in 1951.

In Fall River, Mass., Nathan Yamin's houses, the Durfee, Center and Empire did good to excellent business all week with the holidaying crowds. All three houses staged special New Year's Eve shows to capacity business.

Indications were that the New Year was dawning auspiciously for the industry.

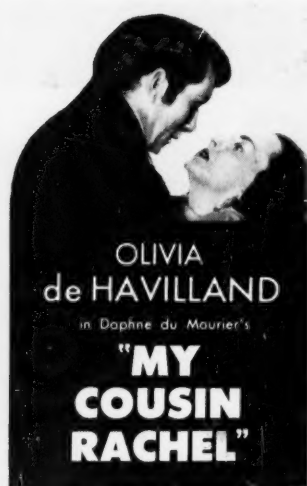
THE SHORTEST MONTH OF THE YEAR
THE BIGGEST

CAN BE **S**
BOX-0



—with these gross stretchers from 20th...
CENTURY-FOX

TRETTED INTO FFICE MONTH OF THE YEAR!



OLIVIA
de HAVILLAND

in Daphne du Maurier's

**"MY
COUSIN
RACHEL"**

with

RICHARD BURTON

Produced by Nunnally Johnson
Directed by Henry Koster



JENNIFER JONES
CHARLTON HESTON

KARL MALDEN

**"RUBY
GENTRY"**

Directed by King Vidor
A Bernhard-Vidor Presentation
Released by 20th Century-Fox



"NIAGARA"

Technicolor

starring

Marilyn Joseph
Monroe • Cotten

Jean Peters

Produced by Charles Brackett
Directed by Henry Hathaway



**"THE I DON'T
CARE GIRL"**

Technicolor

starring

Mitzi Gaynor
David Wayne
Oscar Levant

Produced by George Jessel
Directed by Lloyd Bacon



**"TREASURE
OF THE
GOLDEN
CONDOR"**

Technicolor

starring

Cornel Wilde
Constance Smith

Produced by Jules Buck
Directed by Delmer Daves
Based on a Novel by Edison Marshall



**"THE
THIEF OF
VENICE"**

starring

Maria Montez
Paul Christian

A Robert Haggia Production
Released by 20th Century-Fox



**"THE
SILVER
WHIP"**

starring

Dale Robertson
Rory Calhoun
Robert Wagner

Produced by
Robert Bassler and Michael Abel
Directed by Harmon Jones



**"TONIGHT
WE SING"**

Technicolor

starring

EZIO PINZA • ROBERTA PETERS
TAMARA TOUMANOVA
ANNE BANCROFT
ISAAC STERN • BYRON PALMER
DAVID WAYNE

The Voice of JAN PEECE

Produced by George Jessel
Directed by Mitchell Leisen

World Premiere Soon...
Radio City Music Hall

There's No Business Like **20** Century-Fox Business!



PARAMOUNT THROWS ITS WEIGHT BEHIND FILMS FOR EXHIBITOR

PARAMOUNT is telling the showmen just what's coming. The company is not merely promising the new lineup of pictures, it comes forward with the facts—the titles, the star names, and the information that the product is completed or partially completed.

Proof is in the still photographs on these pages.

Thus far, the exhibitor is assured of 23 pictures by the famed producing company. Of these, 14 will come to the theatre owner during the first half of 1953. And, adds the company's distribution chief, A. W. Schwalberg, 10 of these 14 will be in color by Technicolor.

As usual, fan and national magazines and the supplements of newspapers will be used by Paramount in pre-selling geared to national campaigns. And, in the prediction of Jerome Pickman, vice-president in charge of advertising, publicity and exploitation, "where possible, these national media will be keyed to regional release dates."

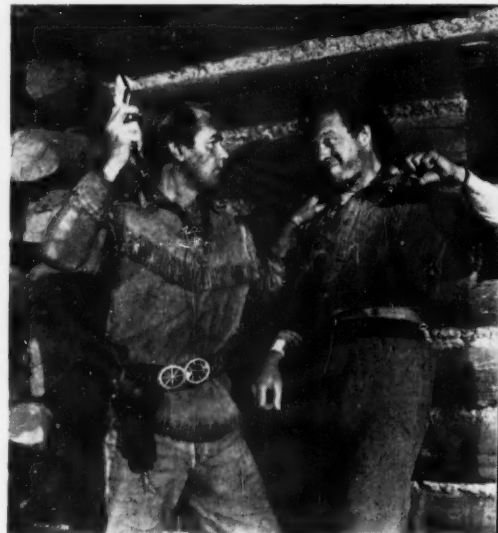
Radio and television will be stressed. Mr. Pickman said this week "no media, no method, no technique, will be overlooked in our determination to exploit every box office potential."

The coming product reflects the theatre man's viewpoint, both executives emphasized. It is the result of information gathered at first hand in conferences with exhibitors all over. This applies to top executives, from Barney Balaban, president, down through the organization. Mr. Schwalberg and Mr. Pickman, meanwhile, reiter-

SCENES, from Paramount's best, hitting the theatres this year. At the upper left, "Come Back, Little Sheba"; upper right, "Road to Bali."

ACTION, in "Pony Express," right.

IDYLL, and violence, in the two below, "Roman Holiday," left, and "Shane," right.

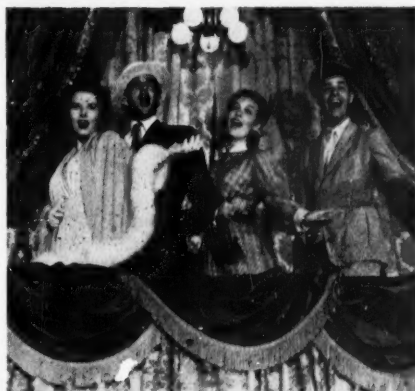




**"STALAG 17" above;
and "The Stars Are
Singing," right.**

**LEFT,
"Pleasure Island."**

**BELOW,
"The Stooge"; right
below, "War of the
Worlds."**



ated their plans to continue touring the country, as they did in 1952, with E. K. O'Shea, vice-president of Paramount Film Distributing Company, the distribution arm of Paramount Pictures. This will enable them to keep in touch with the effects of promotional plans geared to local needs.

Following is the product newly announced. In January: "Road to Bali," with Bob Hope, Bing Crosby, and Dorothy Lamour; "Thunder in the East," starring Alan Ladd, Charles Boyer and others; "Tropic Zone," starring Ronald Reagan and Rhonda Fleming; "The Greatest Show on Earth," with Betty Hutton, Charlton Heston and others. In February, "The Stooge," with Dean Martin and Jerry Lewis; and "Come Back, Little Sheba," with Burt Lancaster and Shirley Booth. In March: "The Stars Are Singing," with Rosemary Clooney, Anna Maria Alberghetti, Lauritz Melchior and "Pleasure Island," starring Don Taylor, Leo Genn, and Elsa Lanchester.

In April: "Off Limits," a Bob Hope comedy; "Pony Express," starring Charlton Heston, Rhonda Fleming, Forrest Tucker, and Jan Sterling. May: "War of the Worlds," a George Pal production; and "Jamaica Run," with Ray Milland, Arlene Dahl, and Wendell Corey. June: "Alaska Seas," and "The Conquerors," with John Payne, Coleen Gray and others.

For the remainder of the year are "Roman Holiday," "Arrowhead," "Shane," "Stalag 17," "Little Boy Lost," "Scared Stiff," "Houdini," "Forever Female" and "Here Come the Girls."



TROPICAL product, above, in "Tropic Zone."

The GREATEST star in "The Greatest Show on Earth," Betty Hutton, right.



Terry Ramsaye Says

Warner Net \$7,229,000 For Year

SEX & SEX—Reporting on the top money-making stars, William R. Weaver comments upon the recurrent preference, by four to one, for the boys; this in face of the fact that the preponderance of the publicity attentions goes to the girls, in words and pictures, by about 90 per cent. Superficially it looks illogical. The truth is that one has to dig rather deeply under what we call logic and consistency to explain that vast majority to whom those are meaningless words.

This observer, as usual, has an opinion. The female approach is as usual diverse. She goes to the theatre to relax in an opera chair for vicarious experience, which means men. When she turns to the printed word, which is to say the fan press of magazine and newspaper page, which entails the considerable intellectual process of reading, the interest is at least semi-vocational, the vocation being to be successfully female. She studies sex wiles, hairdoes, beauty aids, methods of conquest and the technique of allure. Direct evidence of this is obliquely afforded in the fact that advertising experience has made those areas of fan approach productive, to an amazing preponderance, for the merchandising of aids and promises of miracle charm. Fan media do not sell pipes, guns, fishing tackle, golf clubs, shaving cream or electric razors.

It is significant that fan magazines are as essential to the reading table of the beauty shop as the *National Geographic Magazine* is in the physician's reception room.

Mark you, too, that the really top ranking money-makers among the feminine stars inevitably combine most intensely something the boys want to see with something the girls want to study.

BRITISH FILM MAKERS "are less star conscious and more director conscious" in the opinion of a London commentator on the air. "They like to present life as it really is and people as they really are." A lot of Americans would consider that a dull story, which by its familiarity sends them to a theatre to examine life as it really isn't and people as they rarely are.

SCIENCE NOTE—Interest is arrested by the announcement that in the making of "Space Pioneer" for RKO, Edmund Grainger is to negotiate with "artists of the stature of Salvador Dali, to create a design for a space island . . . and will shoot

most of it behind locked stage doors." That would possibly be just as well if he gets a Dali technique. You'll remember Dali for his fur-lined teacups and his penchant for keeping a bull in the parlour. He is also a highly skilled painter, especially in depicting viscera. Just the stuff to put out in space. Might be fun.

ABOUT THE ART—Archibald MacLeish, of literary distinction, was not talking about the films, but it applied, when he remarked in a recent interview:

"The eye is the realist among the senses, but the ear is half poet to begin with."

That is because the truth is not implicit in words and music.

OFFICIAL SWANK—Now that Britain has a national film theatre, the reconstituted 1951 Festival Cinema, now under the auspices of the British Film Institute, a pleasantly crisp officialdom has garbed the projectionists in a sort of uniform of blazer and grey flannels, and the girl ushers are gowned in nylon. The BFI is expected to expand its intelligentsia theatre to other large population centers. Since the BFI is a non-profit body, its admissions, open only to members Sunday to Friday, are tax free. It has a well-decorated club and bar. A right exclusive "art house," in our patois.

ART MARCHES ON—We are confidentially mimeographed that: "... the gown the lovely star [Linda Darnell] almost wears in 'Blackbeard the Pirate' is cut three gorgeous inches lower than the eye-popping dress she displayed in 'Forever Amber'." It is from RKO, the house of suspense, for Christmas week at Loew's State. A jeweler's advertisement in *The New Yorker* offers a folding foot rule in solid gold for \$100, if you want to figure three inches down a neckline.

TITLE POLL—I shall spare you another ten best list, but I have polled my favorite author and find his election of the best title of 1952 to be "The Bad and the Beautiful." It is a restatement of the Mauve Decade's: "Naughty but nice" and of the vaudeville comedian's generation-old appraisal of Cleopatra: "Such a bad woman and such good company." A touch of the rouge of sin gives beauty poignancy, like a drop of "Ce Soir Oui Jamais" back of the left ear.

Warner Bros. Pictures, Inc. and subsidiary companies report for the year ending August 31, 1952 a net profit of \$7,229,000 after provision of \$7,700,000 for Federal income taxes and after a provision of \$550,000 for contingent liabilities.

The net profit for the year ending August 31, 1951 amounted to \$9,427,000 after provision of \$9,100,000 for federal income taxes and after a provision of \$700,000 for contingent liabilities.

Included in the operating profit for the year ending August 31, 1952 is a profit of \$878,000 from sales of capital assets, before provision for Federal income taxes thereon, which compares with a corresponding profit of \$1,189,000, for the previous year.

The net profit for the year ending August 31, 1952 is equivalent to \$1.46 per share on the 4,950,600 shares of common stock outstanding on August 31, 1952, after deducting shares held in treasury. The net profit for the previous year was equivalent to \$1.67 cents per share, on the 5,619,785 shares of common stock then outstanding.

Film rentals, theatre admissions, sales, etc., after eliminating inter-company transactions, for the year ending August 31, 1952, amounted to \$112,422,000, as compared with \$116,909,000, for the previous year.

The loss and damage claims resulting from the two fires at the studio in Burbank, California were settled with the insurance companies subsequent to August 31 1952 for \$4,515,690. Because the insurance carried was based on the replacement cost rather than on the depreciated book value of the properties, the insurance claims were for a substantially greater amount than the book value of such properties. Final determination of the assets to be replaced and the treatment for Federal income tax purposes of the excess of the insurance proceeds over the book value of the assets destroyed has not yet been made and, accordingly, no portion of such excess has been reflected in the net profit for the year.

The operating results of the company for the quarter ending November 29, 1952 are not yet available.

See Extension in WB Theatre Sale

An extension in time for the divestiture of 54 Warner Brothers theatres, in line with the terms of the company's consent decree was expected, it was learned this week. Negotiations between company attorneys and Department of Justice officials, looking toward an extension from Sunday's deadline, were going on in New York and Washington. According to a company spokesman the extension had nothing to do with the recent deal between Fabian Enterprises and the Warner brothers for the stock interest in Warner theatres.

HERE THE GOLDEN STATE
WAS BLACK WITH GUNPOWDER...
HERE CAME THE MAN BEHIND
THE GUN TO BLAST IT CLEAN!



RANDOLPH SCOTT
as
**"THE MAN
BEHIND
THE GUN"**

California's
Dead-End Corner
in the flaming days
of the great
Los Angeles Rebellion!
A vast renegade
horde challenging
a proud flag--
and the soldier-
without-a-uniform
who swore
to keep
that flag
alive!

The fight for the
city... matched
by The Fight of
the Women—
for 'The Man'!



COLOR BY
TECHNICOLOR

ALSO STARRING

PATRICE WYMORE

DICK WESSON · PHILIP CAREY · LINA ROMAY WITH ROY ROBERTS · MORRIS ANKRUM
KATHARINE WARREN · ALAN HALE, JR. · DOUGLAS FOWLEY · TONY CARUSO · CLANCY COOPER · ROBERT CABAL

SCREEN PLAY BY JOHN TWIST PRODUCED BY ROBERT SISK DIRECTED BY FELIX FEIST

WARNER BROS. produced it!

Enroll 25 members for the 25th Anniversary of Brotherhood Week, Feb. 15 to 22



FILM VITAL TO WORLD:SKOURAS



TELLING about his observation of life abroad: Spyros P. Skouras, president of Twentieth Century-Fox, as he was interviewed by trade and local and national news writers Tuesday at the New York home office. In the background are Ulric Bell, left, assistant to Mr. Skouras, and Charles Einfeld, vice-president in charge of advertising, exploitation and publicity.

Seventy-five thousand miles and stop-overs in more than 20 famed cities and capitals from the Far East to middle Europe, have convinced Spyros P. Skouras, Twentieth Century-Fox president, that the motion picture has unlimited possibilities for a prosperous future throughout the world. He reported his impressions to the press Tuesday afternoon in a long interview in the board room of the New York home office. Mr. Skouras had returned to the city December 24 after an arduous tour which took him even to the Korean battle-front.

Mr. Skouras believes:

That "it isn't true Americans are disliked. The success of our pictures shows how highly we are regarded."

That the world needs more theatres, especially in its backward areas such as the Far East. India's 300,000,000 people have but 3,000 theatres, for instance. Only 700 play Occidental pictures.

Has Cultural Mission

That the film has a cultural and educational mission for the world and for this civilization, and that based upon the large sums of money we are spending, projects for more theatres deserve special attention by the film industry here and governments everywhere.

That motion pictures presently are more appreciated by the world outside the United States than here.

And, that it is not necessary to carefully choose pictures for export. People told him they wanted to see all sides of American

life. He feels Americans are liked because of their honesty, and this applies to their "honest" films.

Mr. Skouras also noted that Eidophor is now being refined in Switzerland, with the aid of General Electric specialists, so that it will be equivalent in ease of operation to the usual projection machine. A prototype will be evolved in six months, and manufacture should begin within the year.

He added the executive salary reduction plan was to begin January 1, that by cutting salaries over \$500 weekly, by 50 per cent, it will save \$900,000 yearly.

The foreign market, he continued, has become so important it accounts for 40 per cent of the gross. The yield this year was \$3,500,000; next year it should be \$5,000,000.

The company would like to produce television films but is stopped by guild opposition, he said. It is not worried about complaints about management by stockholder Charles Green. It stands on the record, he said.

Charles Skouras Sees Optimistic Era Ahead

The motion picture industry is entering a new era of optimism, an era during which the "movie-going habit" will be revived, Charles Skouras, president of National Theatres, told 234 company executives last week at the annual Christmas meeting in Hollywood. Pointing out the potentialities of Cinerama, Eidophor, three-dimensional films and large screen theatre television, Mr. Skouras said, "we can look forward to better business with all these developments."

Grainger to Head Unit at RKO Studio

HOLLYWOOD: Edmund Grainger will head a new production unit at the RKO Radio studio, with producers Sam Wiesen-thal and Irwin Allen assigned to him, it was announced by C. J. Tevlin, vice-president in charge of studio operations.

At the same time it was announced the company will make a minimum of 20 features in 1953, with starting dates set on the first two, while five others are set to follow.

"Arizona Territory" with Mr. Grainger as producer and "Second Chance" with Mr. Wiesen-thal as producer and Mr. Grainger as executive producer, have been given the January starting date.

Also headed for early starts are producer Robert Spark's "The Sin of Sinbad"; "The Silver Horde," a Rex Beach story; a Park Ranger story to be made in one of the National parks, "High Frontier"; Harriet Parsons' "Size 12," and several stories recently submitted that the studio is considering purchasing.

It also was announced that the studio will consider any independent productions which are of top caliber which are submitted, although the present schedule of 20 films is sufficient to meet the demands of the distribution organization.

Picker Reports Doubling Of UA Foreign Income

United Artists' income from foreign distribution during the fiscal year ended November 1, 1952, was approximately double that for the previous 12-month period, according to Arnold N. Picker, vice-president in charge of foreign distribution. Mr. Picker, who returned this week from a four-week tour of the Far East, said in New York Tuesday the increase in business was due not only to the improved product but to a renewal of faith in the company by exhibitors.

Reviewing his overseas trip, Mr. Picker reported the appointment of new executive personnel in the Far East territory; the signing of important circuit deals; plans for the distribution of a picture made in Manila; plans for the opening of the company's own branch in Indonesia, and improved business conditions throughout the area.

Mr. Picker said the foreign department was still in the process of reorganization, the task he assumed when he took over the post of vice-president a year ago. He said he was "happy with the results" and that the improvements were continuing.

Buy Fox Wyoming House

Hal and Dick Bennett, owners of the Skyline drive-in, Sheridan, Wyo., have bought the Orpheum there from Fox Intermountain Theatres.

TO THE EXHIBITORS OF AMERICA!

A Happy and Prosperous New Year!

WITH HAPPY PROSPEROUS PICTURES LIKE...

SAMUEL GOLDWYN'S
**HANS CHRISTIAN
ANDERSEN**
TECHNICOLOR

**BLACKBEARD
THE PIRATE**
TECHNICOLOR
Edmund Grainger Production

WALT DISNEY'S
PETER PAN
TECHNICOLOR

HOWARD HUGHES presents
**ANGEL
FACE**

Frederick Brisson presents
**NEVER WAVE
AT A WAC**

Howard Hughes presents
**BEAUTIFUL BUT
DANGEROUS**

**ANDROCLES
AND THE LION**
Produced by Gabriel Pascal

**SPLIT
SECOND**
Edmund Grainger
production

Huntington Hartford's
**FACE TO
FACE**

**MONTANA
BELLE**
TRUCOLOR

The Filmmakers
**THE
HITCH-HIKER**

Mort Briskin's
**NO TIME
FOR FLOWERS**

David E. Rose presents
**SEA
DEVILS**
TECHNICOLOR

Rachel L. Carson's
**THE SEA
AROUND US**
Print by TECHNICOLOR

**BELOW THE
SAHARA**
Print by TECHNICOLOR

Charles Boasberg
General Sales Manager
THE NEW RKO RADIO PICTURES

Back BROTHERHOOD WEEK, Feb. 15-22

BRITISH FILMS SCORE IN YEAR

Eight of 12 Top Grossers from Britain Gives Lift to Native Producers

by PETER BURNUP

LONDON: Producers here are understandably excited at the publication last week of MOTION PICTURE HERALD's London Bureau's annual boxoffice survey showing that no fewer than eight British productions were among the 12 films which took most money in 1952.

Newspapers throughout the country and of all shades of opinion printed the survey in full. They make the comment that it's the most refreshing news in years of British production.

The list of money-makers runs as follows:

The Greatest Show on Earth
Where No Vultures Fly (British)
Son of Paleface
Ivanhoe (British)
Mandy (British)
The Planter's Wife (British)
Quiet Man
World in His Arms
Angels One Five (British)
Reluctant Heroes (British)
African Queen (British)
Sound Barrier (British)

"The Greatest Show" was the year's unquestioned champion but impressive grosses were recorded by the unexpected runner-up, "Where No Vultures Fly." Remark was also made that for the second successive year a production, "Reluctant Heroes," of a relatively small concern—Jack Raymond's Byron Pictures—should have figured among the elite. Following, however, the previous year's success of "Worm's Eye View" that circumstance undoubtedly accounts for the elevation to the top of HERALD's British Poll of actor Ronald Shiner.

Trying to draw a line through the British successes, film men aver they cannot establish a highest common factor or lowest common denominator. They do say, however, that when the local product is good it's very good; with the inevitable corollary.

Ironically comments ABC's shrewd experienced chief D. J. Goodlatte: "It's either feast or famine for British films."

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Group Three, the organization formed and financed by the National Film Finance Corporation for the training of novice directors and technicians, is moving from Southall Studios to the Government-owned plant at Beaconsfield.

The latter establishment was occupied by the Crown Film Unit until it was disbanded

by the Government. It had been modernized by the Ministry of Works in 1945.

The brothers Edward and Harry Danziger had made a bid for the place to produce a series of half-hour TV films for release reportedly by Paramount to American networks. They are negotiating now for Twickenham Studio and state that they will definitely begin the production of the TV subjects in February.

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D. J. Goodlatte, managing director of ABC (Associated British Cinemas) has been elected Chief Barker of the London Tent of Variety Club of Great Britain.

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An exploratory meeting to discuss, among other things, the British Broadcasting Company's need of films for television and what's to be done about it, was scheduled to be held this week by the British Film Producers' Association. Invited to the meeting in addition to George Barnes, BBC's television service chief, were William Speakman, president of the Cinematograph Exhibitors Association; Edward Hinge, treasurer, and Walter Fuller, general secretary. They were to be present as observers only.

Sir Henry French of the producers association was understood to have prepared a document setting forth the conditions under which producer members would like to use large screen TV. British exhibitors have been opposed to cooperation with television but it appears that producers might be willing to discuss some method of making TV films for BBC in return for theatre TV privileges from the Government video-radio monopoly.

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Big screen television this side will be an accomplished fact for the Coronation June 2. A House of Commons announcement is expected within a few days in regard to the conditions under which theatre TV will be permitted for the event.

Apart from his big Odeon in Leicester Square, J. Arthur Rank's engineers are engaged in tuning up installations in at least three of his larger provincial theatres. D. J. Goodlatte, managing director of Associated British Cinemas, has announced that he has arranged to equip his circuit's 3,000-seat Commodore in a London suburb with Cintel apparatus for experimental purposes. Both Sidney L. Bernstein's Granada group and the important Monseigneur news theatre group plan the installation of TV equipment as soon as the necessary permission comes from the Government.

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Basking under Royal patronage, the crew of London's Variety Club reports that in the third year of its existence the tent raised for its charities £26,673. That, with the proceeds of a midnight show given just before

the year's end, means that £29,086 was available for distribution in 1952. Principal beneficiaries are the National Playing Fields' Association, of which the Duke of Edinburgh is president, and the Central Council of Physical Recreation. D. E. Griffiths, president of the Kinematograph Renters Society, has been chief barker for 1952.

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Mr. Bernstein's Granada Theatres, Ltd., recently reassured its stockholders with the announcement that although its trading profit for the year ended September 30, 1952, showed a slight fall from £219,949 to £212,912, the amount available to the parent company increased from £126,409 to £147,833. Last year's dividends were maintained and £107,146 carried forward against £85,071 last year. The group operates 55 theatres in London and the home counties.

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Associated British Picture Corporation, described in a House of Commons debate as "the solid rock upon which the British film industry stands, celebrated its silver jubilee at the annual conference of its executives in the beach resort of Brighton. At the closing dinner, the corporation's chairman, Sir Philip Warter, traced the company's growth from "a little acorn" in 1927 to "the present mighty oak" with assets of over £20,000,000 and nearly 15,000 employees.

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Considerable surprise was evinced among exhibitors here at the resignation of the brothers Ernest and Charles Peel from the screen publicity firms of Langford and Company, Ltd., and Theatre Publicity, Ltd. It is understood they will shortly take over the selling of advertising space and time on the screens of Associated British Cinema's 450 theatres. J. Arthur Rank has appointed Stephen Wheeler managing director of his Theatre Publicity.

Four-Day TV Campaign Launches RKO's "Blackbeard"

A saturation television campaign designed to blanket the metropolitan area was staged by RKO Radio for the New York engagement of "Blackbeard the Pirate," Technicolor action drama which opened Christmas Day at Loew's State. The campaign started December 24 and continued through December 27 by which time 57 one-minute, 20-second and 10-second specially prepared television trailers had been aired over five leading stations. These include WCBS-TV, WNBT, WABD, WJZ-TV and WPIX.

National Allied "Regrets" Sale of Pictures to TV

Regret over the action of Republic "in the sale of pictures made for motion pictures to television," was expressed by Allied States Association of Exhibitors this week in a New York release sent to the trade press. The release said: "One of the most important factors in the sales equation is goodwill and with one move Republic may very well have destroyed that factor. They certainly can do nothing but harm to the industry as a whole."

Variety Club Plans Train

Letters have gone out to the chief barkers of the 41 Variety Clubs throughout the United States sounding out Tent members on their suggestions on the proposed Variety Club Good Will Train. The train, first suggested at the Variety mid-winter meeting in Pittsburgh, would carry Variety-donated powdered milk to the children of Mexico City where the Clubs are holding their 1953 convention in May.

According to present plans, the train would originate in New England and would stop in all the towns which would like to participate in the gesture. Arrangements also would be made with city and state officials to send along "good will messages" to Mexican Government officials. The train would be decorated in "showmanship" fashion so as generate interest in the project throughout the country.

William Koster, executive director of Variety Clubs of New England, has been appointed general chairman of the program.

Lawler Chairman of Kansas Public Relations Committee

KANSAS CITY: Senn Lawler has been appointed chairman of the public relations committee of the Kansas-Missouri Theatres Association. Other committee members are George Baker, R. R. Biechele, Glen Hall, Joseph Redmond and Homer Strowig. Louis Higdon has been appointed chairman of the special events and promotion committee.

The appointments were made by C. E. Cook, president, in conjunction with the board of directors.

Other committee chairmen are: Membership: Kansas, Homer Strowig; Missouri, Leo Hayob; drive-in, Stanley Durwood, Earl Jameson, Jr.; exhibitor-distributor relations-arbitration-trade practices, J. A. Becker; Legislation, R. R. Biechele; theatre television, Dale Danielson; film salesmen's co-ordinating committee, Raymond McKittrick.

Des Moines Tent Elects Conn as Chief Barker

Robert Conn, Des Moines branch manager for 20th Century-Fox, has been elected chief barker of the Variety Club of Des Moines, Tent 15, succeeding Milt Feinberg. Other new officers named include Byron Shapiro, Columbia manager, first assistant; Don Conley, RKO manager, second assistant; Leon Mendelson, Warners, dough guy, and Don West, West Insurance Agency, property master. Crew members are Bill Feld, Harry Hiersteiner, Sol Yeager, J. E. McGlynn, B. Luftman and Ed Utley.

Open Florida Drive-in

The Pinecrest Drive-In theatre, located on Eastport Road, near Jacksonville, Fla., has been opened. The new outdoor theatre has a 360-car capacity.

Col. Cole in Hollywood For Filming of Tax Short

Col. H. A. Cole, co-chairman of the national tax repeal committee of the Council of Motion Picture Organizations, accompanied by Paul Short, National Screen Service executive, arrived in Hollywood this week to complete arrangements for the filming of a short feature to be presented to the House Ways and Means Committee telling the industry's story in the campaign for repeal of the 20 per cent Federal admissions tax. During his stay, Col. Cole also will be in conference with R. J. O'Donnell and other industry leaders in connection with the tax campaign.

'Jazz Singer' Is Opened

A record out-of-town holiday crowd Tuesday night attended the world premiere of Warner Brothers' 1952 production of "The Jazz Singer" at the Fox Beverly theatre in Beverly Hills. Stars, civic and national dignitaries were on hand for the event, a modern adaptation in color by Technicolor of the film which helped launch talking pictures.

Danny Thomas and Peggy Lee star in the new production, the premiere of which was sold out days in advance. Prominent in the audience were William Demarest and May MacAvoy, stars of the original film, as well as Harold McCord, cutter on the original picture and now head of the studio's film editing department; George Grove, of the studio's sound department, propmaster Limey Plews and electrician Ralph Owen.

In New York, a special premiere of the film for the benefit of the National Foundation for Infantile Paralysis will take place at the Paramount theatre January 13.

Chicago Variety Club Elects New Officers

CHICAGO: Variety Club of Illinois Officers for the coming year were elected at a meeting of the new board at the Congress Hotel, site of the club's new quarters, now under construction.

Elected were: John Jones, one of the organizers of the Chicago Variety tent and its first chief barker, chief barker; Nat Nathanson, first assistant chief barker; James E. Coston, second assistant chief barker; Manie Gottlieb, property-master, and Manny Smerling, dough guy. Also serving on the board for the coming year are: James Donahue, Tom Flannery, Max Rosenbaum, Arthur Schoenstadt, Edwin Silverman, Dave Wallerstein, plus the ex-officio members, former chief barkers Joe Berenson, Jack Kirsch, Irving Mack, Irving Mandel and Jack Rose, who is also international representative John Jones and Joe Berenson have been selected official delegates from the local tent to the 1953 convention in Mexico City, with Jack Rose and Sam Levensohn as alternates.

Universal to Open Three

Universal Pictures is presenting three territorial world premieres this month with attendant saturation bookings. The most elaborate plans are for "Mississippi Gambler," adventure drama in color by Technicolor starring Tyrone Power and Piper Laurie.

The film will have a Mississippi River Valley territorial pre-release following its tri-city world premiere in St. Louis, Memphis and New Orleans, January 13, 14 and 15, launching 250 dates. Miss Laurie and Julia Adams head the list of studio players who will attend the premieres and visit 35 other towns in the pre-release area. In Memphis the premiere is tied in with the local Variety Club's Heart Fund campaign for local charities.

"Meet Me at the Fair," Technicolor musical starring Dan Dailey and Diana Lynn will have its world premiere January 17 at Loew's Ohio in Columbus, launching a series of openings in the area.

The third film to get the premiere buildup is "Girls in the Night," a melodrama which deals with juvenile delinquency and was filmed in New York. The film will open at Loew's State in New York, following the current run of "Blackbeard the Pirate."

Ontario May Exempt Newsreel from Censorship

TORONTO: Newsreels are likely to be excepted under new provisions of the Theatres and Cinematographs Act of Ontario. This would give the newsreels the same privileges as newspapers presently enjoy. Some years ago the Ontario censor board reduced the inspection charge for newsreels from \$6 to \$1 per reel. Remaining, however, will be the regulation requiring a certain proportion of Canadian content. Recently, O. J. Silverthorne, chairman of the Motion Picture Censorship and Theatre Inspection Branch of the Provincial Treasury of the Ontario government, asked various branches of the industry for their suggestions towards the streamlining and revision of the present act with a view to having the various ideas incorporated at the next session of the legislature.

Columbia 13-Week Net Reported at \$128,000

Columbia Pictures this week reported net profit for 13 weeks ended September 27, 1952, at \$128,000, compared with \$165,000 for the equivalent period in 1951. Operating profit for the 13 weeks was \$208,000, as against \$215,000 in 1951. The 1952 earnings are equivalent to nine cents per share on the common stock outstanding.

Asks for Texas TV Permit

The Jefferson Amusement Company has applied to the Federal Communications Commission for a license to build a new television station in Beaumont, Texas.

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

PEOPLE who like to study statistics at year's end to see whither the industry's trending, if statistics can tell them, may care to weigh the studio employment figures for 1952, which are:

January	15,200
February	16,200
March	14,400
April	14,400
May	14,500
June	14,000
July	13,700
August	14,100
September	14,100
October	14,600
November	13,700
December	14,200

But people who go in for this type of deduction and forecast will be in error if they translate a comparison of the January or February figure with the December figure as indication that the picture makers are using less labor per picture, which could be misconstrued by the flash thinker as meaning the merchandise is being cheated at the factory. On the contrary, the picture makers are using more manpower per picture, rather than less, as becomes apparent when these additional statistics are set down:

In the calendar year of 1951 the Production Code Administration awarded seals and numbers to 369 pictures produced in America. In the first 11 months of 1952 it sealed and numbered 290 (indications were December might lift the number to a total of 300).

More Workers Per Picture

Students of statistics must come to the conclusion, on combining these several sets of figures, that picture makers are using more workers per picture than was the case at the beginning of the year, and nobody needs statistics to convince him that the over-all product reflects the increase in per-picture employment in terms of size, substance and professional polish.

(A couple of other statistics, unrelated directly to the foregoing, are of separate interest. In 1951 the PCA cleared 63 foreign-produced features. In the first 11 months of 1952 it had cleared but 47.)

Naturally, no deep-dyed devotee of statistical deduction is going to settle quietly for a helping of figures that doesn't include or indicate plainly an explanation of the relationship between the sharp decrease in the number of pictures and the general decrease in the length of run, a pair of decreases which would appear destined, if prolonged indefinitely at the present rate, to terminate in a pair of zeros which, added, multiplied or

divided, still would equal zero. But no such explanation had come to hand from any quarter up to a late hour on the evening of December 31st.

Now that Sol Lesser and Raphael G. Wolff have set up Stereo-Cine, Inc., as a company ready to lease equipment and technical aid to producers wishing to undertake production of a three-dimensional feature, evidently on a basis similar to that on which the Warner studio is to use the Gunzburg Natural Vision equipment and technical services, there would appear to be manifestly present all the requisites of a trade race, to be fustest with the mostest, such as has been engaged in previously and often in this industry with uniformly unhappy result. There is, as the phenomenal run of Arch Oboler's admittedly experimental "Bwana Devil" in Los Angeles plainly proved, more than enough interest and demand for third dimension to warrant the investment of big money in big pictures for the medium. Such investment and production implies time and waiting, but by no means so much time as could be lost by hurrying too fast, nor so much waiting as would be involved in waiting for another third dimension-generation to grow up if heedless hurry unsold the present one on the process.

The studios started three pictures during the week.

Warners' William Jacobs started "Calamity Jane," Technicolor, with David Butler directing Doris Day, Howard Keel, Dick Wesson and Philip Carey.

Republic will distribute "Laughing Ann," Technicolor, which Herbert Wilcox is producing and directing in London with Wendell Corey, Margaret Lockwood, Forrest Tucker and Ronald Shiner.

"The San Quentin Story" is being produced by Swartz-Doniger Productions, with Louis Hayward, Jeanne Dru, Paul Kelly and Maureen O'Sullivan in the cast, directed by Walter Doniger, who is co-producer with Berman Swartz.

Technicolor Considers Expansion in Europe

With a Technicolor expansion campaign already in progress in Hollywood, prospects for expansion abroad now are being studied by Dr. Herbert Kalmus, president and general manager of Technicolor Motion Picture Corporation. This week in Hollywood, Dr. Kalmus said, "Pressure is being put upon Technicolor to establish centers in France, Italy and Germany similar to that in England."

THIS WEEK IN PRODUCTION:

STARTED (4)

INDEPENDENT
The San Quentin Story (Swartz-Doniger Prod.)

MGM
Fame and Fortune

REPUBLIC
Laughing Ann (Wilcox-Neagle Prod., London, Technicolor)

WARNER BROS.
Calamity Jane (Technicolor)

COMPLETED (8)

ALLIED ARTISTS
Jalopy

COLUMBIA
Conquest of Cochise (Esskay Pictures, Technicolor)
49 Men (Esskay Pictures)

INDEPENDENT
Blue Gardenia (Gottlieb Prod., Warner release)

SHOOTING (21)

INDEPENDENT
Cairo (Eros, Lippert, Italy)
Harness Bull (Sequoia)
A Lion Is in the Streets (Cagney, Technicolor, Warner release)
Spaceways (Exclusive, London, Lippert release)
Main Street to Broadway (Cinema Prod., MGM release)

MGM
Years Ago
Latin Lovers (Technicolor)
Mogambo (Technicolor)
Band Wagon (Technicolor)
Invitation to the Dance (Technicolor)

PARAMOUNT
Untitled Comedy

Rough Shoot (United Artists release)

REPUBLIC
A Perilous Voyage
20TH CENTURY-FOX
Desert Rats

UNIVERSAL-INT'L
Prince of Bagdad (Technicolor)

Here Come the Girls (Technicolor)

REPUBLIC
City That Never Sleeps

20TH CENTURY-FOX
White Witch Doctor (Technicolor)
Gentlemen Prefer Blondes (Technicolor)
Sailor of the King

UNIVERSAL-INT'L
Stopover
Stand at Apache River (Technicolor)
East of Sumatra (Technicolor)

WARNER BROS.
Grace Moore Story (Technicolor)
Plunder of the Sun (Wayne-Fellows)

"Rouge" Pickets Prompt Statement from Ferrer

As a result of picketing by individual American Legion members at the Hollywood opening of "Moulin Rouge" starring Jose Ferrer, the actor this week wired the Legion a statement which read in part: "Because as an artist I am unalterably opposed to any form of dictation, I am in wholehearted accord with the American Legion in its fight against Communism. It is my conviction that an artist cannot function under Communism." Mr. Ferrer also offered to join the fight against Communism "when and where, time permitting, my abilities can be effectively utilized." The press said the picketing was unauthorized.

Say Screen Saved from Communists

WASHINGTON: The House Un-American Activities Committee said this week that if Communist efforts to infiltrate Hollywood had not been exposed, the screen would have become a medium for Communist propaganda.

The statement was made in the Committee's year-end report to Congress, reviewing recent hearings and investigations. It noted that in its film hearings last year and this year it had received much better cooperation from individuals in the industry than during the earlier 1947 hearings.

The Committee report carefully avoided giving the industry too great a pat on the back, but at least it did not criticize the industry as did earlier reports.

Cites "Fuller Cooperation"

In 1951, when hearings were resumed, the Committee experienced much fuller cooperation and assistance from individuals in and associated with the motion picture industry, the report declared. "As a result, the Committee ascertained that the Communist efforts to infiltrate this industry had been a full-scale and carefully planned operation and that the Communist party had been successful in recruiting individuals in important and strategic positions in almost all phases of motion picture production. Had these Communist efforts gone unexposed, it is almost inevitable that the content of motion pictures would have been influenced and slanted and become a medium for Communist propaganda."

The Committee said it also felt that as a result of its hearings, the extensive financial reservoir which had existed in Hollywood for Communist purposes has been greatly diminished.

The report urged all fields of entertainment and culture maintain a steadfast vigilance in order to avoid the possibility of further Communist infiltration into them. It announced that it still has a "number of witnesses" to be called in connection with the Hollywood investigation.

Lists Former Members

The Committee listed the names of 36 persons who had been one-time members of the party and who, in testimony before the Committee, "have been of invaluable assistance to the Committee and the American people in supplying facts relating to communist efforts and success in infiltrating the motion picture industry."

The list included Elia Kazan, Edward Dmytryk, Sterling Hayden, Larry Parks, Budd Schulberg, Frank Tuttle and Clifford Odets. Others on the list were: George Bassman, George Beck, Martin Berkeley, Lloyd Bridges, Richard Collins, Eve Ettinger, Bernyce Fleury, Eugene Fleury, Anne Ray Frank, Roy Huggins, Leon Jan-

People in The News

HARRY M. WARNER, president of Warner Brothers Pictures, Inc., has been named Man of the Year by the Woodland Hills Men's Club in Hollywood.

NORTON V. RITCHEY, president of Monogram International Corp., has returned to New York following a tour of the company's Caribbean branches.

WALTER LIEBLER has been appointed assistant treasurer of Monogram International Corp., succeeding JAMES J. TOLSON, who has resigned.

WALTER READE, JR., has been named chairman of the Heart Committee of the Variety Club of New York.

ALLEN HODSHIRE, publicist, has joined the exploitation staff of RKO Radio.

HAROLD SLITER has been transferred by the Schine Circuit from zone manager in Lexington, Kentucky, to a similar post in Milan, Ohio.

EARL J. HUDSON, president of United Detroit Theatres, has been named to the National Advisory Neurological Diseases and Blindness Council.

DR. AUSTIN J. GOULD has been named assistant manager of the film manufacturing division of Eastman Kodak Co.

CHARLES G. DRAYTON has been elected assistant treasurer and assistant secretary of RKO Radio Pictures.

W. A. FIELDER, for many years general manager of Associated British-Pathe, has been elected a director of the company.

ney, Fred Keating, Marc Lawrence, Isobel Lennart, Melvin Levy, Paul Marion, David Raksin, Stanley Roberts, Meta Reis Rosenberg, Bernard C. Schoenfeld, Leo Townsend, Owen Vinson and Elizabeth Wilson. The report noted that Bridges, Janney and Keating had all admitted former party membership in executive session statements, and that their testimony had not yet been made public.

The report then listed the names of all persons who, during the hearings, had been identified as past or present members of the party, and the names of the witness or witnesses who had made that identification the list covered 15 printed pages and contained about 300 names.

Plan Four More Dinners To Honor Adolph Zukor

Four additional Adolph Zukor Golden Jubilee Celebrations will be held in the United States, Canada and Mexico under the sponsorship of Variety Clubs International following Mr. Zukor's 80th birthday dinner in Hollywood January 7. R. J. O'Donnell, national chairman of the events, announced this week that dinners had been scheduled for Dallas February 6; New York, March 4, Mexico City, March 21 and Toronto, some time in March. Mr. O'Donnell also announced that Raymond Willie, general manager of the Interstate Circuit, has been appointed chairman of the Dallas affair.

Premier Attends Premiere

The Honorable J. R. Smallwood, the Premier of Newfoundland, was among the distinguished guests at the recent opening of the new studios, laboratories and workshops of Atlantic Films and Electronics, Ltd., of St. John's, Newfoundland.

Name Chairmen for Philanthropies Drive

Len Gruenberg, of RKO Radio Pictures, Inc., has been named chairman of the Exchanges Committee of the Amusement Division of the Federation of Jewish Philanthropies. He has been announced by co-chairmen: Barne Balaban, S. H. Fabian and Manny Frisco.

In the process of completing organization of the industry in support of the current \$20,000,000 city-wide maintenance effort on behalf of Federation's 116 hospitals and social service agencies, the co-chairmen also announced a Federation committee in the film exchanges consisting of the following:

Alex Arnsvalder, 20th Century-Fox; David Burkan, Real Art; Abe Dickstein, 20th Century-Fox; Robert Fannon, Republic; Howard Levy, Loew's; Charles Penser, RKO Radio; Samuel Rifkin, United Artists; Saul Trauner, Columbia; Louis Allenhand, Loew's; Jack Farkas, Monogram; Myron E. Sattler, Paramount; Philip Hodes, RKO Radio; William P. Murphy, Republic; Tom Feeney, 20th Century-Fox; George J. Waldman, United Artists.

Republic Schedules 4 Regional Meetings

James R. Grainger, Republic executive vice-president and director of sales will preside at a series of four regional sales meetings in January to discuss forthcoming product. Herbert J. Yates, president, will address each of the meetings. The first will be held in Hollywood January 6-7, followed by meetings in Chicago, 19-20; New York, 22-23 and Miami, 28-29. The product to be discussed includes "Fair Wind to Java," John Ford's "The Sun Shines Bright," "The Lady Wants Mink," "Sweetheart Time" and "San Antone."

FILM BILL NOW MEXICAN LAW

by LUIS BECERRA CELIS
in Mexico City

The controversial cinematographic industry bill, the announced purpose of which is to "aid and make moral" the industry and which makes it mandatory for Mexican pictures to get 50 per cent of the playing time throughout Mexico, is now in effect. The measure was published in the *Diario Oficial*, in which all laws, decrees and amendments must be printed to signalize their enactment.

The law places the motion picture industry in charge of the Ministry of Interior, giving the Ministry power of censorship of Mexican and foreign films as well as the complete say-so over the import, export, distribution, exhibition and production of all films in Mexico, whether in Spanish or any foreign language.

For quite obvious reasons the law has not been especially popular with the industry. Many producers have now joined the exhibitors who were the first to raise objections to the measure on the ground that it established state control of their business. Some fear that unless the measure is modified it will do to Mexico what a similar bill did to Argentina. There is general expectation that many sectors of the industry will seek injunctions against it in the not too distant future.

Gross receipts of local cinemas last year is officially estimated at \$13,915,000 by the National Statistics Department, indicating a high level of prosperity. Films are Mexico's top paid public entertainment.

Production of the 100 pictures that the trade estimates will have been made in Mexico this year will cost approximately \$6,930,000. Through November 30, 88 films had been completed and 12 more were expected to be finished by December 31.

The present average cost per picture is \$69,300.

AUSTRALIA

by FRANK O'CONNELL
in Sydney

So far there has been no reaction on the part of American distributors to the attack by A. A. Calwell, deputy leader of the Labor Party, in Canberra some weeks ago. Mr. Calwell alleged that "American film interests" were attempting by unfair means to place independent exhibitors at a disadvantage. He confined his attack to MGM.

Speaking in the House of Representatives, Mr. Calwell said one group of distributors had bought up a growing number of suburban theatres. Showing films in these thea-

tres at the same time they are playing the city theatres, said Mr. Calwell, places independent houses in the same area at a disadvantage.

"I am referring chiefly to MGM, but Warner Brothers and Paramount may be inclined the same way," Mr. Calwell said. "I am not saying that the practice is unlawful, but there is something unethical about it. More and more small men will be squeezed out." The deputy opposition leader then said that the situation ought to be examined to see if distribution and exhibition should be separated as in America.

Independent exhibitors say they have a tough enough time making ends meet from normal competition without having to compete with city first runs in the suburbs as well. Interest is heightened by the fact that Mr. Calwell is a Melbourne man with a fairly sound knowledge of the industry. It is thought that exhibiting interests in Melbourne may have impressed him.

Production in Australia should receive Government backing, V. C. Gair, Premier of Queensland, said recently at a film industry luncheon in Brisbane. The Premier said he would like to see the establishment of a well-planned, progressive production industry within the country's economic means. Given the same opportunities and money backing, he said, we should not accept American or overseas film production as supreme forever. Mr. Gair said Australia had few films to boast of in nearly half a century but, as a young nation with a liberal migration policy and natural resources of scenery and light, there was no need to continue an inferiority complex.

PUERTO RICO

by E. SANCHEZ ORTIZ
in San Juan

Cine Productions Inc., of Puerto Rico, headed by Jose Mercado Quiros, with authorized capital of \$100,000, will start production of 35 mm sound motion pictures in this island within the next two months.

A modern laboratory for the development of films has been constructed at Guayama Street, Hato Rey. The first picture to be produced, under the Spanish name of "El Hijo Que Vuelve" ("The Son Who Returns"), based on the life and struggle of Puerto Rican soldiers at the Korean front, is scheduled for production within two months. Part of the shots of this picture will be taken right at the fighting front of Korea with military cooperation.

Local talent from the theatre, radio and from the 2,100,000 inhabitants of this island will be used for this motion picture.

Equipment used by Cine Production has been constructed in part by local technicians. The market for the picture will be Puerto

Rico and all Latin American countries, and Puerto Ricans and other Latinos living in New York and other parts of the United States. A technician who worked for eight years with Paramount is on the staff of this company. Documentary pictures will be produced also by this company.

The Federal Communications Commission has approved a permit of El Mundo Broadcasting Company, owned and operated by Angel Ramos, business manager of the newspaper *El Mundo* of San Juan, for the construction of a television station.

This is the first television permit granted in Puerto Rico and provides for the use of 100 kvs of visual power and 50 of auditive power. Cost of construction is about \$468,000. Studios will be located in San Juan but the transmitter will be placed about 12 miles outside the city.

DENMARK

by BORGE SLOT
in Copenhagen

In the first action of its kind in this country, Copenhagen's 55 exhibitors, supported by producers and distributors, recently withdrew all advertising from two leading Danish newspapers which have the same management, *Politiken* and *Ekstra-Bladet*. The move, which has brought much press comment, was taken as an economy measure when the two papers refused to discuss lowering of their ad rates.

The papers, on the other hand, claim the action was connected with earlier dissatisfaction expressed by the exhibitors over film reviews. Officials of several other Copenhagen dailies are reported to be acting as mediators between the disputing parties, but so far, no positive results have been obtained.

WEST GERMANY

by VOLKMAR V. ZUEHLSDORFF
in Munich

Television is making progress in Germany. TV fans in Hamburg now are able to receive programs from Berlin, via a "television bridge" spanning by wireless transmission 100 miles of Soviet territory separating Berlin and Western Germany. It is the longest wireless television bridge in the world and reports from Hamburg report reception as very satisfactory.

Taking cognizance of television's current growth, the Distributors' Association of Germany resolved at its latest board meeting to keep all feature films, regardless of age, off TV. Short subjects, however, running no longer than 20 minutes, and commercials may be rented.

The Soviet distribution company in Eastern Austria, Universal Film, has curtly requested theatre owners to reserve Sundays and holidays for Soviet Russian and Soviet German films. The demand has met with open resistance. Apart from the political aspect, its fulfillment would threaten the very existence of theatres since Soviet pictures usually play to empty houses.

Coast Communion Breakfast Scheduled for February 1

HOLLYWOOD: More than 1,000 Catholics of the Hollywood film industry are expected to attend the second annual all-industry Communion breakfast here on Sunday, Feb. 1 at the Hotel Statler, according to George Smith, Paramount Western division manager, who is general chairman of the event. James Francis Cardinal-designate McIntyre will celebrate Mass at St. Vibiana's Cathedral preceding the breakfast.

Similar breakfasts will be held in New York, New Orleans, and Toronto on the same day.

Committee chairmen here were announced by Mr. Smith as follows: Song writer Jimmy McHugh, tickets; Thomas H. Lewis, special arrangements; William Wall, 20th Century-Fox, ticket distribution; Pat McCarthy, Paramount, church contacts; M. J. E. McCarthy, Allied Artists, ushers and parking; Bob Fennell, Family Theatre, en-

tertainment; Mildred Bocklage, National Theatre Supply, arrangements, and William Mooring, *The Tidings*, religious press publicity.

MPAA to Seek Exhibitor Reaction to Television Show

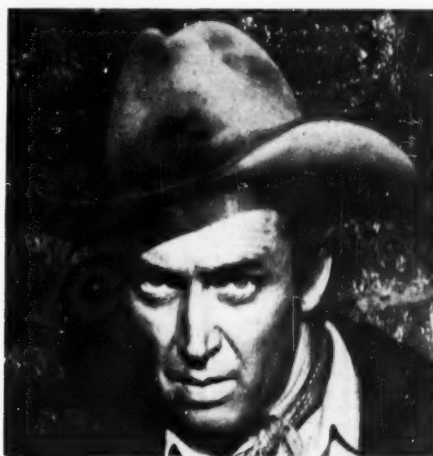
Exhibitor reaction to a Motion Picture Association of America plan for an industry institutional television show will be sought by the MPAA immediately after Jan. 1 so that the project can be formulated as quickly as possible. While the proposed TV program may not hit home screens until late in 1953, preliminary details are expected to be perfected within the first three months of the new year. Exhibitors will be informed that the proposed telecasts are being designed as a business-builder for theatres and not as a form of competition. It is reported that Hollywood guilds will not be contacted until after exhibitors have given their approval.

"Limelight" Opens on Loew Circuit Jan. 15

"Limelight," Charles Chaplin's film for U.A. release, will open throughout the country on the Loew's national circuit during late January and February, beginning with engagements in 20 key cities, it was announced this week by William J. Heineman, vice president of United Artists in charge of distribution.

Loew's will launch "Limelight" January 15 in five key theatres: the Vendome in Nashville, Loew's in Rochester, N. Y.; the State in Cleveland, the Midland in Kansas City and the Penn in Pittsburgh. Other dates on the circuit will follow during the rest of January and early February.

"Limelight" was written, produced and directed by Mr. Chaplin, who also stars in the film and composed its music and choreography. Claire Bloom is co-starred and Nigel Bruce, Buster Keaton, Sydney Chaplin, Marjorie Bennett are in the cast.



One of the greatest roles of a great star
JAMES STEWART
as Howard Kemp in
"THE NAKED SPUR"

AN IMPORTANT TRADE SHOW-JAN. 8

M-G-M's "THE NAKED SPUR" (Technicolor)

Big Adventure-Drama Packed with Romance and Action!

ALBANY	20th-Fox Screen Room	1052 Broadway	1/8	2 P.M.	MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	1/8	12 Noon
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	1/8	2 P.M.	MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	1/8	1:30 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	1/8	2 P.M.	MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	1/8	8 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	1/8	2 P.M.	NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	1/8	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	1/8	1:30 P.M.	NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	1/8	1:30 P.M.
CHICAGO	Warner Screen Room	1307 S. Wabash Ave.	1/8	1:30 P.M.	NEW YORK	M-G-M Screen Room	630 Ninth Avenue	1/8	2:30 P.M.
CINCINNATI	RKO Palace Bldg. Sc. Rm.	16 East Sixth Street	1/8	8 P.M.	OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	1/8	1 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	1/8	1 P.M.	OMAHA	20th-Fox Screen Room	1502 Davenport St.	1/8	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	1/8	2:30 P.M.	PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	1/8	2 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	1/8	2 P.M.	PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	1/8	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	1/8	1 P.M.	PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	1/8	2 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2311 Cass Avenue	1/8	1:30 P.M.	ST. LOUIS	S'Renco Art Theatre	5143 Olive Street	1/8	1 P.M.
INDIANAPOLIS	20th-Fox Screen Room	236 No. Illinois St.	1/8	1 P.M.	SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	1/8	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth St.	1/8	2 P.M.	SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	1/8	1:30 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	1/8	1:30 P.M.	SEATTLE	Jewel Box Preview Thea.	2318 Second Avenue	1/8	1 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	1/8	2 P.M.	WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N.W.	1/8	2 P.M.

M-G-M presents James Stewart • Janet Leigh • Robert Ryan • Ralph Meeker in "THE NAKED SPUR" • with Millard Mitchell
Color by Technicolor • Written by Sam Rolfe and Harold Jack Bloom • Directed by Anthony Mann • Produced by William H. Wright

Tri-Opticon Seen Smash Loop Gross

Three-dimensional films here to stay and will constitute the next major development of motion pictures, Irving Lesser said in New York this week. Mr. Lesser, who with Seymour Poe of Producers' Representatives is supervising distribution of Sol Lesser's Tri-Opticon, said that in his opinion three-dimensional films are now in the same position as sound films were in 1927—and exhibitors might as well prepare for the inevitable.

Breaks Record in Chicago

He reported that the Tri-Opticon program of five shorts, officially launched at the Chicago Telenews theatre Christmas Day, was headed for a record-breaking \$30,000 opening week. The house average is between \$4,000 and \$5,000, he said. The program will have its next opening at the Pilgrim in Boston January 15. Three more shorts in the Tri-Opticon process are now in production and the script for a feature film, "The Runaway Train," has been completed, it was said.

The future possibilities of three-dimensional films at the box office will be considered at a meeting of the executive committee and the board of directors of the Theatre Owners of America in New York January 26. Herman Levy, TOA general counsel, announced this week. The group will attend a performance of Cinerama at the Broadway theatre in the evening and efforts are being made to obtain a print of "Bwana Devil," the Natural Vision feature, for showing in the afternoon.

In connection with "Bwana Devil," the first northern Connecticut booking of this three-dimensional film has been set by Warner Theatres for the Strand, Hartford, in late January or early February.

Mr. Lesser, in discussing the distribution of Tri-Opticon, explained that the program is delivered to theatres in a four-part package, consisting of a metalized screen, the film, a coupling device for interlocking the projectors and the polaroid glasses. Unlike other three-dimensional processes, Tri-Opticon furnishes permanent glasses instead of cardboard throwaways. The glasses are sterilized after each use.

Set Distribution Outlets

Tri-Opticon distribution is handled by Max Roth, with headquarters in Chicago, for central territories, and Jack Thomas in the far west, with headquarters in Los Angeles.

George Schaefer, representative of Natural Vision, said in New York Wednesday at least six films will be made in Natural Vision in 1953. Sam Katzman, Columbia producer, who was to make one, has increased his commitment to three. Warners is preparing a feature. Negotiations with others producers promise at least two more.

Court Tells U.S. to Clarify Charges in 16mm Case

HOLLYWOOD: Federal Judge William Byrne last Monday granted two among 42 requests made by counsel for the defendant companies in the 16mm film-for-television case, and gave the Government 30 days in which to file an amended bill. The court ordered the Government to clarify and particularize the meaning of the phrase "among other things" in the language of the original charge that defendants conspired to withhold 16 mm films from certain outlets, including television, and to define the phrase "limiting conditions," as applied to terms under which 16mm films were licensed.

Defendants will have 30 days in which to answer the amended complaint following its filing.

William C. Dixon, Western chief of the anti-trust division, and James M. McGrath, who has handled the 16mm case directly, represented the Government in the all-day session.

Ten defendant requests which the court denied pertained principally to relationships between individual defendants.

Attorney to Ask Review Of Jackson Park Case

Commenting on a Federal Circuit Court opinion leaving the door open for distributing companies to ask the Towne theatre, Milwaukee, and Jackson Park theatre, Chicago, to bid for pictures, Thomas C. McConnell, attorney, representing the two theatres, said this week in Chicago that he intends to petition for a writ of certiorari in the U. S. Supreme Court. Mr. McConnell interprets the ruling as permitting bidding or any other selling method which will fulfill the provisions of the Jackson Park and Towne decrees requiring distributors to offer pictures to the two theatres at "fair and reasonable rentals."

Chromatic TV Tube Hailed by Zukor

The new Chromatic tri-color home television tube was hailed by Adolph Zukor, board chairman of Paramount Pictures, as in keeping with Paramount's eye-on-the-future policy. Paramount owns a 50 per cent interest in Chromatic Laboratories, Inc. The occasion of Mr. Zukor's comments was the induction on Christmas eve of 32 Paramount employees into the company's 25-Year Club at the home office.

Has Record Collection Of Copper Drippings

SAN FRANCISCO: San Francisco exhibitors contributed some 4,074 pounds of copper drippings, topping all other collections in the country, it was reported. Rotus Harvey, president of Independent Theatre Owners of Northern California, reported the praise given Variety Club's North Carolina Tent by Nate Golden of the U. S. Department of Commerce in acknowledging the drippings sent by exhibitors.

N.Y. Critics Pick "High Noon" Best

Stanley Kramer's production, "High Noon," a United Artists release starring Gary Cooper, was voted the best picture of the year by the New York Film Critics in their 18th annual balloting, conducted Monday in New York.

At the same time, the critics voted Fred Zinneman the best director of the year for his direction of "High Noon."

Shirley Booth was voted best actress of the year for her role in the Hal Wallis production, "Come Back, Little Sheba," a Paramount release.

Ralph Richardson was voted best actor of the year for his performance in the English-made, "Breaking the Sound Barrier," a United Artists release here.

The French production, "Forbidden Games," released here by Times Film Corp., was voted the best foreign picture of the year.

Under the critics' voting method, a two-thirds majority is required to designate a winner on any one of the first five ballots. A simple majority is sufficient on the sixth and final ballot, if one is necessary. "High Noon" won on a sixth ballot, with "African Queen," also a United Artists release, the runner-up.

Shirley Booth was named on the first ballot, with the task of the 15 voting critics simplified as a result of their being only one other nomination, that of Katharine Hepburn for her performance in "African Queen."

Mr. Zinneman won on the second ballot. Mr. Richardson won on the sixth by a vote of 10 to Charlie Chaplin's five for his performance in "Limelight." The critics also took six ballots to decide their best foreign film of the year, "Forbidden Games" winning over "The White Line" by an eight to six vote. One critic abstained on the ground she had not seen enough foreign films to be eligible to vote.

Foreign Films Rentals Reach New Record

WASHINGTON: Rentals for foreign films in the United States hit a record for 1951, the Commerce Department has reported. It estimated film rentals paid in this country at \$11,000,000 compared with \$3,000,000 in 1947, \$5,000,000 in 1948 and \$4,000,000 each in 1949 and 1950.

Ask Repeal of City Tax

Attorneys for Lancaster, O., theatres have asked the City Council to repeal the municipal three per cent admission tax because of "declining revenues." One local theatre has closed since the tax was levied four years ago. Two of the four remaining Lancaster houses "will barely break even" this year, the attorneys told the Council.

Brotherhood Chairmen Are Named

Regional exhibitor chairmen for the amusement industry's participation in Brotherhood Week, February 15-22, the 25th anniversary of the National Conference of Christians and Jews, were announced this week by Sol A. Schwartz, national chairman.

Serving under Walter Reade, Jr., national exhibitor chairman, will be:

Albany: Charles Smakwitz and Harry Lamont; Atlanta: Boyd Fry; Boston: Ben Domingo; Buffalo: Arthur Krollick; Charlotte: H. D. Hearn; Chicago: John Balaban; Cincinnati: Rube Shor and Jerome Shinbach; Cleveland: Frank Murphy and Max Mink; Dallas: Julius Gordon and James O. Cherry; Denver: Hall Baetz and William Hastings; Des Moines: Myron Blank; Detroit: Jack Sharkey; Indianapolis: Howard Rutherford; Jacksonville: Leon Netter; Kansas City: Howard Burkhardt and E. C. Rhoden; Los Angeles: W. O. Srere and H. A. Anderson; Memphis: Jack Katz.

Also: Milwaukee: Harold Fitzgerald and A. D. Kvooll; Minneapolis: Harold Fields, Ed Rubin and Harry Weiss; New Haven: Harry Shaw and H. Feinstein; New Jersey: Frank Damis; New Orleans: Henry Plitt; New York City: Sam Rinzler, Spyros Skouras, Jr., and Michael Edelstein; Oklahoma City: Morris Lowerstein; Omaha: Robert Livingston and Larry Kaplane; Philadelphia: William Goldman; Pittsburgh: Bert Stearn and Moe Silver; Portland: Jack Mattack; St. Louis: Harry Arthur, Jr., and Russ Bovin; Salt Lake City: Ray Hendrey; San Francisco: Joseph Blumenfeld and Mark Alling; Seattle: Frank Newman; Tampa: Herman Silverman; Washington: A. Julian Brylawski and Orville Crouch.

The regional distributor and publicity chairmen of the campaign will be announced shortly.

This week the conference also distributed among editors its "Magazine Kit," containing cartoons, stories and filler material for use in publicizing observance of Brotherhood Week.

Convert Brattle Theatre To "Art" Film Policy

The Brattle theatre, Cambridge, Mass., famous for its stage presentations for the last 20 years, is to be converted to a motion picture house with an opening now tentatively set for February 4 by its new owners, Bryant Haliday and Cyrus Harvey, Jr. Mr. Haliday and Mr. Harvey, Harvard graduates of 1949 who have been associated with the theatre's operation as a legitimate house, plan the showing of "foreign films which are above the commercial level." They will do all their own buying and booking and exploitation for the 425-seat house.

IN NEWSREELS

FOX MOVIE TONE NEWS, No. 1—Sports review of 1952.

FOX MOVIE TONE NEWS, No. 2—Cardinal Spellman visits Korean front. Ike has quiet family holiday. French liner runs aground. Detroit Lions win crown. Skating queen in ice review.

NEWS OF THE DAY, No. 235—1952 review of sports.

NEWS OF THE DAY, No. 236—Sea disaster in Near East. Cardinal Spellman in Korea. Stars arrive to entertain. Eisenhower family party. Hollywood lights on New York stage. Preview beach styles. Detroit Lions win pro football title.

PARAMOUNT NEWS, No. 38—Biggest sports stories of year.

PARAMOUNT NEWS, No. 39—Flying Enterprise saga. Decision on steel. King dies. Riots on Kije. Third year Korean battle. Vishinsky "no's" at UN. Truman won't run. Ike elected.

TELENEWS DIGEST, No. 53A—Labyan King visits General Naguib. Shipboard antics. Buddhist relics enshrined. Holland town votes on United Europe. Australian glamour gals unionize. Detroit wins football title.

TELENEWS DIGEST, No. 71A—1953 predictions. French crisis. Pinay falls. Swiss ski instructors in training. Basketball pep treatment. New city for Mexican university. Handies shadow grasp shown by experts.

UNIVERSAL NEWS, No. 425—Ike campaigns, elected, goes to Korea. Steel seizure outlawed. King dies. Egypt riots. Iran breaks with Britain. Jersey plane wreck. Jet plane crash. British train wreck. Flying Enterprise. Korea rioting. Penitentiary rioting. H-Bomb.

UNIVERSAL NEWS, No. 426—15 perish in Yule pilgrim ship disaster. Floods and snow strike Europe. Quad vets. Eisenhower's Christmas. Spellman and movie stars at front. Lions win pro title.

WARNER PATHE NEWS, No. 40—Year to remember 1952. Headline events. Marines and A-Bomb Skipper Carlsen. Britain's new Queen. Batista seizes Cuba. Convict riots. Peace talks. Kije island. Eisenhower, Stevenson nominated. Eisenhower wins. Ike flies to Korea. MacArthur meeting.

WARNER PATHE NEWS, No. 41—Death toll of 15 in liner wreck. Korean report. Crisis rocks France. Christmas with Eisenhower. Harry M. Warner, man of the year. Lions beat Browns to win pro crown.

Universal Signs Karloff for Abbott & Costello Film

Boris Karloff has been signed by Universal-International to co-star with Bud Abbott and Lou Costello in "Abbott and Costello Meet Dr. Jekyll and Mr. Hyde," based on Robert Louis Stevenson's famous dual character. Karloff will portray Jekyll and Hyde.

W. C. Smalley, Circuit Head, Dies at 63

William C. Smalley, 63, head of Smalley Theatres, died December 28 at the Mary Imogene Bassett Hospital, Cooperstown, N. Y., following a long illness. The circuit, which currently comprises 12 theatres, has had its headquarters in Cooperstown since 1921. Survivors include his widow, Hazel Smith Smalley, for years treasurer of the circuit.

James Roth

James Roth, RKO Theatres' operating department executive, died December 28 in Nassau Hospital, Mineola, Long Island. He had been with the company since 1929. Surviving are his widow, Florence, and two children, William, 10 and Joann, six.

1951 Rentals At New High In Canada

TORONTO: Film rentals for Canada in 1951 rose to a record high, topping the previous year, also a peak. The nine per cent rentals gain kept pace with that of receipts, which increased 10 per cent, which also set an all-time mark.

According to the Dominion Bureau of Statistics, rentals for 35mm films totaled \$27,331,759 in 1951, as against \$25,086,976 the year before and for 16mm it was \$1,894,461, compared with \$1,713,813, giving a total of \$29,221,220—an increase of \$2,420,431 over the previous year's \$26,800,789.

Even rentals for 8mm film rentals were listed, and came to \$4,647, making a grand total of \$29,225,867.

This is quite a climb from the \$9,536,200 total in 1930 when there were 907 situations while today there are 2,689 theatres in Canada.

Other information showed that revenue from advertising material was \$551,048 and from other sources was \$341,798. In 1951 there were 1,120 exchange employees and these received \$3,071,549 in salaries. In 1950, there were 1,136 employees.

Released in 1951 were 1,591 new 35mm films and 2,290 new 16mm films of all types. This includes 701 35mm features and 558 16mm features. Of the standard-size films, 1,280 were in English, 280 in French and 31 in other languages. On the narrow-gauge films 1,967 were in English, 312 in French and 11 in other tongues. In the total 35mm releases are included 495 newsreels, of which 66 were in French and the rest in English. In the 16mm field there were 110 newsreels, all in the English language.

Western TV Negotiates Bankers Trust Loan

A \$1,525,000 loan has been concluded between the Amusement Industry Division of Bankers Trust Co. and the Western Television Corporation, it was announced Tuesday in New York by Matthew Fox, president and chairman of the board of Western Television.

The loan, the first of such magnitude made between a commercial bank and a corporation distributing films for television, was negotiated by Harry Watkins, Ray Andersen and Herbert Golden representing Bankers Trust and Mr. Fox and Henry Zittau, treasurer of Western Television.

Western Television Corporation distributes all of its product through Motion Pictures for Television, Inc. MPTV is also headed and owned by Mr. Fox. Purpose of the loan is for the acquisition of new product by Western Television and to provide for the expansion of the distribution facilities of Motion Pictures for Television, Inc.

The National Spotlight

ALBANY

Will the heavy Christmas credit purchases adversely affect grosses in Albany theatres during January and February? That's a question which owners and managers have been asking themselves since reports begin going the rounds of large-scale installment buying in December. . . . The Ten Eyck Hotel is one of the Schine-owned operations in which a television set has been installed in every room. . . . Harry Lamont, head of eight Lamont Theatres and president of Albany TOAA, believes that third-dimensional projection will prove a shot in the arm for drive-ins as well as conventional theatres during 1953. . . . Third-dimensional projection, its costs and necessary equipment, is reported to have been one of the subjects discussed at the recent Warner Theatres meeting, over which Charles A. Smakwitz, local zone manager, and Harry Feinstein, New Haven zone manager, presided. Cy O'Toole, Warner sound engineer from New Haven, was on hand to answer questions.

ATLANTA

The Atlanta branch of the Paramount Exchange was host to their employees at their Annual Xmas Party at the American Legion Club. . . . John N. Spearing, business agent for the IATSE, Jacksonville, Fla., back home after a trip to Atlanta. . . . Helen Hunt, 20th Century-Fox, Jacksonville, Fla., was in Atlanta visiting. . . . Charlie King, Exhibitors Service, Jacksonville, Fla., on the sick list. . . . Gwendolyn H. Hulsey, formerly with UA, Atlanta, has joined with Warners' in Jacksonville, Fla. . . . Leonard Burch, Atlanta branch manager, United World Films, back after a trip to Chicago. . . . Ed Stevens, president, Stevens Pictures, back from Chicago. . . . Miss Ruth Roberts, head of the accounting department, Monogram Southern Exchanges, checked in after a vacation trip to Sea Island, Ga. . . . The Exhibitors Service have moved into their new office in the Walton Bldg. . . . On the row were: J. H. Thompson, Martin and Thompson, Hawkinsville, Ga.; Mose Lebowitz and Jay Solomon, theatre owners in Tennessee; Gault Brown, Madisonville, Tenn.

BOSTON

The opening day of "Hans Christian Andersen" at the Astor theatre broke every house record in the history of the theatre. The film was backed by a huge campaign of endorsement ads from Jordan Marsh company. . . . Hugh Mackenzie, Boston field representative for RKO, has been given a six months' leave of absence in order to produce a film in Hollywood in association with Matt Freed, called "No Escape." . . . Joseph Levine and Joseph Wolf of Embassy Pictures are handling the New England distribution for Commercial Pictures. . . .

After nine years as manager of the Telepix, Boston, New England's only newsreel theatre, Nancy Hopkins has retired to Maine. . . . Manual Lima, manager of the Neponset drive-in, will marry Rose Mello of New Bedford on January 10. . . . Regal Pictures Corp. of New England has booked George Kraska's featurette "Miracle On Skis" into the Sutton theatre, New York City.

BUFFALO

Arthur Krolick, UPT district manager, Buffalo and Rochester, has accepted the exhibitor chairmanship in the Buffalo exchange area for Brotherhood Week. . . . Philomena Cavanaugh, veteran local newspaperwoman and for many years head of the old Shea publicity office, is in the Sisters Hospital recovering from injuries suffered when she fell in her home. . . . Eddie Meade, Shea's, tied up with the Evening News for the annual holiday theatre parties in Shea's Buffalo, where orphans from a

dozen different institutions enjoyed Red Skelton in "The Clown." . . . A second ultra high frequency TV station for Buffalo has been authorized by the FCC. The Buffalo-Niagara Television Corp. has been given a construction permit to build a station to operate on Channel 59. Last week the FCC made a similar grant to the Chautauqua Broadcasting Corp., to operate on Channel 17. . . . Several industry friends of Mike Simon, former Paramount exchange manager here, will journey to Detroit with their wives for the wedding of Mike's daughter, Muriel, Jan. 18. . . . Margaret Crean is celebrating her 25th year with the local UA branch. . . . Plans are under way for Tent 7, Variety club to hold its annual installation dinner January 11 at the Statler.

CHICAGO

Business was good here over the Christmas holiday compared to last year when the weather was cold and snowy. . . . The Telenews set a one-day house record, grossing \$5,000 the opening day (Xmas) of Tri-opticon. . . . Harry Rouda, veteran of 39 years in show biz, is the new manager at Warner Brothers' Shore, Chicago, and is planning a week-long celebration to mark the theatre's 25th anniversary next month. . . . L. E. Haskins' Vio, Viola, Ill., has closed. . . . Variety Club of Illinois will hold its official installation of officers Feb. 3. . . . Van Nomikos and associates are re-opening the Embassy, formerly in the Essaness chain. . . . Harry Walders, formerly with RKO, has opened an office for I.F.E., an Italian film releasing organization, on Film Row here. . . . Jack Kirsch, president of Allied of Illinois, has been named chairman of the Theatre and Amusement Division of the Chicago Boy Scouts' 1953 fund drive.

CINCINNATI

Despite the unusually heavy holiday shopping, with retail lines reporting the biggest volume in some years, theatre business held up exceptionally well, with a very definite let-up in the traditional holiday slump so prevalent in previous years. . . . Inspired by the success of the Hollywood exhibit at the Ohio State Fair in Columbus some months ago, a similar exhibit, consisting of costumes, props, miniature sets and displays from forthcoming releases, will be shown at the Cincinnati Gas and Electric outlet here, March 16 to April 9. Local exhibitors, co-operating with Robert Wile, secretary of the Independent Theatre Owners of Ohio, and the Gas and Electric Co. officials, include RKO theatres, Nicholas Shafer, Louis Wiethe, Reuben Shor, William Bien and Herman Hunt, with others expected to be enrolled shortly. . . . Exhibitors at Lancaster, Ohio, have petitioned the city council for elimination of the three per cent admis-

(Continued on opposite page)

WHEN AND WHERE

January 11: Caravan committee meeting, Allied States Association, Jung Hotel, New Orleans.

January 12-13: Annual board of directors meeting, Allied States Association, Jung Hotel, New Orleans.

January 13-14: Annual convention, Allied Theatre Owners of Gulf States, Jung Hotel, New Orleans.

January 25-27: Annual mid-winter meeting executive committee and board of directors, Theatre Owners of America, New York City.

February 23-25: Annual convention, Allied Independent Theatre Owners of Oklahoma, Biltmore Hotel, Oklahoma City.

March 4: Drive-in operators' meeting sponsored by the Kansas Missouri Theatre Association, Kansas City, Mo.

March 24-26: National drive-in convention and annual convention, Allied Theatre Owners of Wisconsin, Schroeder Hotel, Milwaukee.

April 7-8: Annual convention, Independent Theatre Owners of Ohio, Deshler-Wallick Hotel, Columbus.

May 5-6: Annual convention, Independent Theatre Owners of Arkansas, Marion Hotel, Little Rock.

(Continued from opposite page)

sion tax in effect since 1947. They claim that business has declined to the point that makes the repeal of the tax ordinance imperative if they expect to continue in business.

CLEVELAND

Loew's State theatre offered three major pictures within a 24-hour period over the New Year's Eve week-end. "Million Dollar Mermaid" was held Wednesday until 5 o'clock; from 5 p.m. to the midnight performance, "The Stooge" was presented for a 1-day pre-release holiday engagement, while "The Road to Bali" opened Thursday, Jan. 1, for a regular run. . . . Thirty independent, subsequent run Greater Cleveland theatres were closed Monday through Wednesday before Christmas. . . . Fred J. Scheuerman, 57, identified with the motion picture industry in Cleveland for the past 30 years, died December 24 in Fairview Park Hospital. For the past ten years he was a film buyer and booker for Co-operative Theatres of Ohio. . . . Marvin Harris, owner of the Avalon, Lyric and Mystic theatres in Toledo and the LaFrance in Swanton, O., has turned the operation of the houses over to his wife while he devotes full time to his new appointed job as executive director of the Lucas County, Ohio, Sesquicentennial Committee.

COLUMBUS

Chet Allen and the Columbus Boychoir will appear at Loew's Ohio January 17 for the Ohio premiere of Universal-International's "Meet Me at the Fair," in which young Allen is seen with Dan Dailey and Diana Lynn. . . . Sources close to Mayor-designate Robert T. Oestreicher, who takes office January 12, say that bingo will continue to be banned here during the new mayor's term. . . . RKO Palace and the Ohio State Journal are co-operating in the Warner Brothers' nationwide "April in Paris" contest. . . . Luis Gallop, from WLW radio and television in Cincinnati, has been named publicity director of Crosley video outlet WLW-C here. . . . Downtown theatre men are watching with interest a proposal to erect 3,000 apartment units in the Central Market area, which is adjacent to the central theatre and shopping area. . . . Herman Hunt, Cincinnati theatreman and owner of the Uptown here, was a recent local visitor.

DENVER

Variety Tent 37 elected Alex Murphree, drama editor of the Denver Post, chief barker; Don Hammer, 1st asst. barker; Wm. Hastings, 2nd asst. barker; Victor Love, property master, and Bernie Hynes, dough guy. The above and the following, along with the past chief barkers, constitute the crew: Fred Brown, Geo. Allan, Henry Friedel, James Micheletti, Gene O'Fallon and Joe Stone. Ralph Batchelet, retiring chief barker, becomes international representative. . . . Wm. Hugheart, recently manager of Associated Film exchange, left when the exchange was sold for his home in Haydon, N. M. . . . Robinette Chilton, recently in the theatre business in Raymond, Wash., and prior to that manager for 20th Century-Fox at Seattle, has been added as a salesman at the 20th-Fox exchange here.

FOR BROTHERHOOD



BUFFALO: Arthur Krolick, above, United Paramount Theatres district manager for Buffalo and Rochester, has been appointed exhibitor chairman for "Brotherhood Week," in the Buffalo exchange area, February 15-22, by Walter Reade, Jr. It is the 25th anniversary of the National Conference of Christians and Jews. Mr. Krolick was treasurer of Tent No. 7, Variety Club of Buffalo, the past year, and has just been elected a director for 1953. He has been active in civic and industry activities in Buffalo and Rochester for a long time.

DES MOINES

No Christmas eve showings were held in any of the Pioneer Theatre Corporation's Iowa theatres this year for the first time. . . . The Wayne theatre at Corydon has received a merit award scroll from the William Serge Faulkner post of the Veterans of Foreign Wars there in appreciation for making the V.F.W. poppy day a successful event in Wayne county. . . . Tent No. 15, Des Moines Variety club, has presented Mercy hospital in Des Moines with a new oxygen tent to be used in the treatment of heart cases, pneumonia, asthma and asphyxiation. Presentation was made by Milt Feinberg. . . . A. H. Blank, president of Tri-States Theatre Corp., played host to nearly 60 youngsters stricken with polio at Blank Memorial hospital. It was the annual Christmas party for youngsters at the hospital, which was built by Blank in memory of his son. . . . Julian King of Lippert Pictures has returned from a long trip through Kansas. . . . Construction of an outdoor theatre has begun on Highway 3 on the east edge of Pocahontas. Manager will be Adrian Mueeting, owner and manager of the Fonda at Fonda.

DETROIT

The Madison theatre reports fine results showing in the boxoffice since the opening of Arch Oboler's three dimensional "Bwana Devil." . . . Ann Fearon, secretary to Dillon Krepps, manager of the United Artists

theatre, is recovering from a fractured arm. . . . Benjamin Wachnansky, general manager of the Nick George circuit, is in Miami for a vacation. . . . Al Ackerman of the Eastside theatre played Santa Claus for the children who were stricken with polio. He is also sponsoring a huge dance at the Veterans' Memorial Building Jan. 7 with proceeds going to the Sister Kenny Polio Hospital Fund. . . . Ray Branch, Hasting, Michigan exhibitor, is attempting to reorganize Film Truck Service which was operated by Mrs. Gladys Pike at one time. The company was disbanded recently after several setbacks.

HARTFORD

All drive-ins in Connecticut have already closed down for the winter. Last outdoor enterprise to conclude operations was the newly-opened Blue Hills drive-in theatre, Bloomfield. . . . Michael Masselli, formerly on the staff of the Webb Playhouse, Wethersfield, Conn., has been named manager of the Plainfield theatre, Plainfield, Conn., replacing Edward Moranski, resigned. . . . Earl Robinson, at one time manager of the Warner Regal, Hartford, is now managing the circuit's Palace, Norwalk, Conn. He succeeds Joseph Sfeir, who has left the circuit. . . . Jay Finn, house manager at E. M. Loew's, Hartford, has been appointed manager of the circuit's Winchester theatre, Winchester, Mass. . . . Pvt. Albert V. Lamo, brother of Ann Lamo, manager of the Webster, Hartford, and Ben Lamo, formerly with Warner Bros. Circuit Management Corp., Hartford, is now touring Korea with an Army entertainment unit. . . . The Westville and Whalley theatres, New Haven, have new glassware giveaways. The Capitol, East Hartford, is featuring an ovenware giveaway.

INDIANAPOLIS

Marty Grassgreen, Columbia salesman, has been transferred to the Cleveland exchange. . . . "The Clown" is leading a good holiday week here. . . . The board of the Allied Theatre Owners of Indiana will meet at the Hotel Lincoln Jan. 6 to elect a president for the year. . . . Y & W has taken over operation of the Roxy at Bloomington from Doyle Carter. . . . Clyde Nihiser, Geneva exhibitor, now is operating the Palace at Fairmont. . . . Gretchen Foreman has resigned as Caravan secretary in the state Allied office. . . . Joe Finneran, of Syndicate Theatres, has returned from a vacation in Mexico. . . . Otto Ebert, RKO branch manager in Detroit, formerly a salesman here, was on the row Friday. . . . Greater Indianapolis screened "Hans Christian Andersen" at Keith's Dec. 23 as feature of a Christmas party for orphans from various homes here.

JACKSONVILLE

Jack Fitzwater, Jacksonville district manager for Florida State Theatres, revealed that he will resign from the company in January to accept another position, as yet unannounced. . . . The Fairfax theatre, managed by T. E. Bell, closed for an indefinite period. . . . The St. Johns, Palace, Capitol, and Florida theatres booked New Year's Eve midnight shows. . . . The recently announced expansion of Navy shore

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establishments in the vicinity is being viewed with interest by local exhibitors who feel the need of more steady patrons. . . . Al Fourmet resigned as manager of the Edgewood theatre. . . . The new Pinecrest drive-in theatre, managed by Mrs. Gwendolyn Allen, gave away orchids, cigars, and hot dogs to first-night patrons. . . . The tried-and-true Negro movie goers who attended the Strand, Roosevelt, and Pix theatres on Christmas Eve were admitted free. . . . Louis J. Finske, vice president, Florida State Theatres, flew to Texas on a business trip.

KANSAS CITY

On the whole, weather conditions were propitious for Christmas theatre-going and firstruns had a big day. . . . Fox Midwest's four, Fairway, Granada, Tower and Uptown, opened "Against All Flags" on Wednesday; the Paramount opened "Road to Bali" on Christmas Day, and the Midland opened "The Clown." . . . The RKO Missouri opened "Blackbeard the Pirate," plus "Battles of Chief Pontiac"; while the Orpheum opened "My Cousin Rachel" on Christmas Day. . . . The Armour theatre, North Kansas City, worked with the merchants of that city to provide free shows for children the afternoon of December 24. . . . Howard Burkhardt, manager of Loew's Midland, prepared several unique and striking display advertisements for "The Clown."

LOS ANGELES

Frank Fouce, who operates several Spanish policy houses here, is one of the organizers of Spanish-International Television Inc., which has applied to the FCC for approval to erect a TV station here. . . . J. C. McDonough, who operates the two Spanish theatres in Brawley, has taken over the Fox West Coast Tower in Santa Paula. . . . Ben Goldberg, of Film Transport, returned from a trip to Mexico City, where he attended a Masonic organization meeting. . . . Former Canadian theatre operator, Hy Singer, has opened offices here for the purpose of producing a series of westerns. . . . Neve Goslovich, secretary to Charles W. Skouras, FWC prexy, returned from a vacation to Mexico City. . . . The management of the West Coast, San Bernardino, formerly operated by FWC, has been taken over by Joe Kennedy. . . . Joe Sarfaty, Warner Bros. salesman, was passing out cigars to celebrate the arrival of a blessed event named Valerie Jean.

MEMPHIS

Ritz theatre started a new policy in Memphis Christmas Day and reported good results. Joe Simon, manager, said the "DAYL" (meaning donate as you leave) brought big crowds the first few days to see "High Treason." . . . There is no boxoffice, no tickets, no ticket takers. You walk in, see the movie, donate any amount you like in a goldfish bowl as you leave. A cashier is available to make change. . . . "Mississippi Gambler," which will have a premiere at Malco theatre in Memphis Jan. 14 will earn money for the Variety Club's campaign to build a convalescing home for rheumatic children. M. A. Lightman Sr., Malco president, and Dick Settoon,

Universal manager, arranged for the premiere's proceeds to go to the fund. . . . Variety named Ben Bluestein, G. L. Brandon, Tom Kirk and Ed Doherty as committee chairmen for 1953.

MIAMI

Nat Bernstein of Bernstein Southern Theatres, Inc., received zoning approval for a drive-in theatre from the city council of Opa Locka, Florida, only to be subjected to the objections of the commanding officer of an adjacent Marine Air Station. In a statement prepared by his legal advisor, George N. Jahn, Bernstein quoted a Florida Supreme Court opinion of May 1951 which concurs with the city council. . . . The area is watching with keen interest the contemplated inaugural of northbound network TV which will emanate from Miami's only TV station, WTVJ, on New Year's Eve, when portions of the Orange Bowl parade will be televised. . . . William Dock, public relations for the southeastern district of Florida State Theatres, was named delegate to the International Variety Clubs convention in Mexico City. . . . A fourth application for Channel 7 was filed here recently by the East Coast Television Corp.

MILWAUKEE

John Steinfeldt has taken over the Lyric theatre here from Mrs. Helene Hanke. . . . Unity Theatres has taken over two Oconomowoc houses. They are the La Belle, formerly operated by Wm. Ainsworth; and the Strand theatre, formerly operated by H. Huebner. The LaBelle will reopen as soon as remodeling is finished. . . . The Trampe boys held their usual annual Christmas party at the Monogram exchange here. Exhibitors and other film people from along amusement row were all present. . . . Some of the neighborhood houses here held Saturday matinee pre-Christmas parties.

MINNEAPOLIS

Betty Lou Stern, daughter of Al Stern, RKO office manager, was to be married to Chester Pawlicke of Ironwood, Mich., Jan. 3. . . . "Doc" Reynolds, exhibitor at Princeton, Minn., is vacationing in California. . . . Leo Peterson and son, Dan, have purchased property and are drawing up plans for a new drive-in at Redfield, S. D., to be opened in spring. The Petersons operate the State, a conventional house in Pierre, S. D. . . . Ted Mann, operator of the World theatres in Minneapolis and St. Paul and a drive-in at Duluth, Minn., was written up in the "Town Toppers" series of the Minneapolis Star. . . . The Star in suburban Hopkins has switched to a fine arts policy. . . . Ben Berger, president of Berger Amusement Co. and North Central Allied, has been mentioned as a candidate for mayor of Minneapolis. . . . Rumors are circulating that the 4,000-seat, first-run Radio City will be converted into a television center. . . . Frank Schilken, Jr., was re-elected business agent of the Motion Picture Machine Operators Local 219. . . . Jack Kelvie, former Republic booker, is new office manager at 20th-Fox.

NEW ORLEANS

The Chimes, Baton Rouge, La., catering to L.S.U. student trade, suspended opera-

tions during the holiday season, closing on Dec. 22 and was set to re-open Jan. 3, said manager Charles Bazzell. . . . H. B. Shaver sold the Athens, Athens, La. . . . M. F. Welsh, who recently purchased the Rose in Franklinton, La., from O. D. Myles, has put up a "closed" sign, which leaves the town with one theatre, the Welsh, which has been operating for many years. . . . Mrs. Rodney Toups has been named chairman of the motion picture division of the 1953 March of Dimes campaign. . . . Mr. and Mrs. Harold Cohen spent Christmas week with their son in Tampa, Fla. They returned New Year's Eve to host friends from Atlanta at the Sugar Bowl classic on New Year's Day. . . . Lin Barker, Manley's office manager, spent Christmas with her sister in St. Augustine, Fla. . . . There is a brand new baby boy at the Gus Trog home. Mr. Trog is Warner Bros. office manager.

OKLAHOMA CITY

Mr. and Mrs. Lewis Barton and Mr. and Mrs. Harold Combs, have returned from two weeks' vacation in California. Mr. Combs is concession manager for the Barton Theatres. . . . The Del drive-in theatre and the Bomber drive-in theatre have closed for the winter. Will reopen about March 1. . . . Employees from Barton's 11 theatres had their annual Christmas Breakfast Dec. 23, at the Legion Hut. . . . The Skyview drive-in theatre, Ardmore, Okla., was closed for Christmas vacation from Dec. 16 to Dec. 24. . . . The Alicia theatre, at Walnut Ridge, Ark., was destroyed by fire Dec. 17. The theatre was operated by Carl Polston and Ben R. Bush. The building was owned by Mrs. Dora McCullough. . . . The Duke City drive-in theatre, under construction northwest of the Menaul-Carlisle Blvds., Albuquerque, N. M., will be opened in February, president Thomas Griffin said.

OMAHA

The coin collection started by the 20th-Fox office provided enough for a Christmas basket, with a lot left over, to help a destitute family. The Fox group plans to continue helping the family in getting the children clothed. . . . Business men at Dunning, Neb., donated funds to equip the auditorium for movies and the VFW Auxiliary will present shows once a week. . . . Robert Taylor and the man whose life he portrays in MGM's "Above and Beyond," Col. Paul Tibbets, will start a tour in connection with the film at Omaha January 4-5. . . . Harry Fisher, Universal salesman, has a new baby daughter. . . . Norma Parr, 20th-Fox secretary to Joe Scott, announced her engagement to Stanley Coney who is in the armed forces. . . . Clarence Biubaugh is nearly recovered from illness that has kept him in the hospital and at home for a month. . . . Woody Simek, who has rebuilt his theatre at Ashland, Neb., initiated the Circle A with a free movie for children.

PHILADELPHIA

A. M. Ellis, who heads the independent theatre chain bearing his name, made a gift of ground to Har Zion Temple to house the nursery and religious school, to be

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known as the Abraham M. Ellis School. . . . Norman Silverman, Republic branch manager, was named chairman of the Welfare Committee for the Motion Picture Associates. . . . Lewis G. Yost, projectionist at the Astor, Reading, Pa., was reelected a member of the board of trustees of the Council of Social Agencies in that city. . . . Leon Cohen, projectionist at the 20th Century-Fox film exchange here, suffered an emergency appendectomy and is in St. Agnes Hospital. . . . The Milton, Milton, Del., damaged by fire, remains closed. . . . Mrs. Reta Kelmar, bookers' assistant at Monogram-Allied Artists, resigned to await arrival of a child in April. . . . The bidding which has prevailed among the first-run houses in Lancaster, Pa., has ended, with the key first-runs splitting the product which is made available by the various distribution companies.

PITTSBURGH

The Stanley did a tremendous Christmas Week with Billy Eckstine's stage show and "Hour of 13" on the screen. Queues were the order of things and the almost forgotten ropes had to be brought into action. . . . The Fulton theatre also did very well with "Lure of the Wilderness." Excellent weather really brought out the crowds. The Penn had "The Clown"; the Warner, "April in Paris," and the Harris, "The I Don't Care Girl." . . . Arch Oboler arrived here to do the promotional work in connection with the three-dimensional "Bwana Devil." . . . C. C. Kellenberg, sales manager for 20th-Fox, has been pronounced well again after a long illness. . . . William Sill, veteran doorman at the Ritz theatre, has retired and was replaced by his brother, Elmer Sill. . . . Jack Ellstrom has resigned as salesman at the Columbia exchange to join Warners booking department. . . . The Variety Club's annual kiddies Xmas party was a huge success. . . . M. A. Silver, zone manager for the Warner-Si Fabian theatres, recently celebrated his 60th birthday.

PORTLAND

Business at all first run houses has taken a nosedive despite the better than average product being shown. Top product of major studios is being shown during the holiday season which should perk the take at the boxoffice. . . . All Evergreen theatre managers went to Seattle December 21-23 for their annual meeting. Wives were also making the trip, climaxed by the big Evergreen Theatres Banquet. . . . Paramount field man Walter Hoffman and Jack Matlack, general manager of the J. J. Parker Theatres, completed a very successful contest for "The Road to Bali." . . . Hamrick city manager, Marvin Fox, receiving compliments galore for his original ideas on reader board at the Liberty. . . . Hamrick's Roxy goes first-run with "Limelight" this week.

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PROVIDENCE

Unofficial reports indicate that holiday business came pretty close to exceeding optimistic anticipations. Most first-run houses were comfortably patronized. . . . "The Prisoner of Zenda" held a second week at Loew's State. . . . Al Siner celebrated Christmas at The Strand with "Road to Bali." . . . Dave Levin, RKO Albee manager, did plenty of tub-thumping for the Christmas opening of "Blackbeard the Pirate." . . . The customary Christmas parties, bonuses and gifts of turkeys and greenbacks made it a merry holiday for scores of local theatre employees. . . . The Fairlawn in adjacent Pawtucket presented "Christmas Carols" as a special holiday attraction. . . . Additional competition for local movie houses is seen with the opening of the Cranston Playhouse, a civic theatre, offering six stage attractions.

SAN FRANCISCO

Managerial changes held the spotlight here the past week, with Blumenfeld Theatres making Annabella Conley manager of the Marin and Gate in Sausalito, replacing John Young, transferred to manager of the Lark, Larkspur, the post formerly held by Ray Ferrari. Dennis Parsons was named manager, El Camino, San Rafael, releasing Edward Gates, now manager of Tamalpais, San Anselmo and Fairfax, Fairfax theatres formerly headed by Ralph Shera (Tamalpais) and Dennis Parsons (Fairfax). William Huff is now supervising Motor Movies, Stockton. Norman Pelglase replaced Richard Rose as pilot, Cerrito Motor Movies, El Cerrito. Barney Luthage is now managing the Esquire, Oakland. North Coast Theatres personnel promoted just before the holidays included Donald Topplef, former Orpheum doorman, to floorman, United Artists and Abbott Thibdeaux, doorman, Orpheum, upped to treasurer, there. . . . Former assistant at the Orpheum, Don Beltz, went over to Irving Ackerman's Stage Door as assistant to manager Jack Allen, replacing Edward Knudson, now day manager of the Embassy.

ST. LOUIS

Christmas week here marked by many benefit film doings in and around the area. Fanchon and Marco participated in a big way starting with a big film party at the Missouri theatre for residents of old folks home and following with a jam packed party for underprivileged children at the Fox theatre. The latter a joint promotion with the St. Louis Globe-Democrat. . . . Frank C. Brown, long-time stage hand in this city, died last week. . . . The big movie house news of this week featured the reopening of the Shubert theatre which had been closed since early last summer. The house will be managed by Ray Parker, mayor of Brentwood, Mo., and owner of the Sky-line drive-in. . . . Paramount manager, Harry Haas, off to California for the holidays. . . . Harry Hoff, manager Bill Earle of National Theatre Supply and salesman Bill Earle Jr., back from recent National Theatre Supply district sales meeting at Memphis, Tenn.

TORONTO

No immediate aid is to be given the Canadian Film Institute by the Canadian Gov-

ernment through its agency, the National Film Board, according to a letter written by the Hon. R. H. Winters, in reply to a request for aid outlined in a resolution of the Saskatchewan Film Board. . . . Nat Taylor, president of Twentieth Century Theatres, heads the film and theatre section of campaign for funds being conducted by Women's College Hospital. He will be assisted by Charles P. Cashman, of Photo-Engravers, in the campaign which opens Jan. 11. . . . Stan Helleur, movie columnist for The Telegram here, conducting a Veterans Cheer Fund for war veterans.

WASHINGTON

Lou Ramm, former Tent No. 11 member, who transferred to the Charlotte, North Carolina Tent in 1951, died recently. He had been a sales manager for Equity Film Exchange during his Washington stay. . . . Alan Bachrach has again taken on the job of trimming the Variety Club Christmas tree—a labor of love that has become a tradition with the club. . . . Installation of new Variety Club officers will be held in the Willard Hotel, January 7. The following will be sworn in: chief barker, Victor J. Orsinger; 1st asst., Gerald P. Price; 2nd asst., Jack Fruchtman; property master, Alvin Q. Ehrlich; dough guy, Sam Galanty; plus George Crouch, Orville Crouch, Joseph Gins, J. E. Fontaine, Nathan D. Golden, Jake Flax, Jerry Adams, Morton Gerber, Fred S. Kogod, Frank M. Boucher, R. Wade Pearson. Also on the Board for 1953 will be counsel Alvin Newmyer; associate counsel Milford F. Schwartz and dean of the chief barkers' committee, Rudolph Berger.

Town's Exhibitors Ask End of Burdensome Tax

Operators of six motion picture theatres in Martinsville, Va., through their counsel, told the City Council last week they had lost \$18,000 in operating expenses during the past year, at the same time urging that the 10 per cent municipal amusement tax be repealed.

Attorney John J. Hartley, representing the theatre owners, said that if the tax was repealed, the theatres would be able "to break about even," until they can overcome new competition from drive-ins, TV and other amusements. He said that local theatres had paid out \$10,978 in amusement taxes to the city during the first six months of 1952, while for the same period in 1951, they paid \$12,760.

The Council failed to take any immediate action on the request, indicating that the city was faced with its own budget problems, and it does not appear that anything can be done this year, Mr. Hartley reported.

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GENERAL MANAGER IN FULL CHARGE OF two 1,600 car deluxe outdoor theatres in Indianapolis. An excellent position and opportunity with a good salary and earnings participation for the right executive. Must have the proper background and experience in all operation phases including the fast and important food and concessions business in these theatres. Reply giving qualifications and references. Joe Cantor, 3225 N. Meridian St., Indianapolis.

PROJECTIONIST WANTED FULL TIME. Virginia Theatre, Somerset, Ky. Write theatre.

WANTED EXPERIENCED MANAGER FOR first class drive-in theatre located in North Carolina. Must be sober, honest and reliable. Reference required. Starting salary \$75 per week. BOX 2699, MOTION PICTURE HERALD.

USED EQUIPMENT

PRE-INVENTORY SALE! TERRIFIC SAVINGS! Brenkert Enarc lamphouses rebuilt, \$450. pair; Hertner 80/160 generator, rheostats, panel, etc. rebuilt, \$565; Simplex rear shutter mechanisms, latest features, rebuilt, \$475 pair; RCA PG-140 sound system, MI-9030 soundheads, double channel amplifier, etc., rebuilt, \$1,495; GoldE automatic rewriter \$49.50. What do you need? STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

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Customs Bureau Acts to Speed Import Processes

U. S. Customs authorities at the Port of New York have announced several changes in the procedure of clearing foreign motion picture film which, it is believed, will result in more complete utilization of existing Government facilities and swifter release of such material.

The changes, which will take effect in January, 1953, contemplate that commercial and feature films arriving via aircraft which do not require screening, or with regard to which screening is waived, will be cleared and completely released at the airport where entry is made. Such film as requires screening will be sent to the Appraiser's Stores at 201 Varick Street, or to the Custom House building. It is expected that prompt action will be taken at these offices to examine and release such film.

A recent experimental step taken to expedite the clearance of film requiring processing

or printing has now been put into effect. Under this procedure such film is released to recognize film laboratories for necessary work. These releases are granted on submission of undertakings by the importers and laboratories involved that the printed or processed material, when completed, will be submitted to Customs for examination.

RKO Circuit Signs Again For Radio and TV Spots

Harry Mandel, national director of advertising, publicity and exploitation for RKO Theatres, announced this week that a new contract for television and radio spots had been signed with WNBT-WNBC for the circuit's theatres in metropolitan New York. This will mark the beginning of the third year in which RKO Theatres in New York and NBC's flagship radio-TV station have had a joint agreement. The deal will run for 13 weeks, with December 29 as the effective date.

Legion Approves Five of Seven New Productions

The National Legion of Decency this week reviewed seven pictures, putting four in Class A, Section I, morally unobjectionable for general patronage; one in Class A, Section II, morally unobjectionable for adults, and two in Class B, morally objectionable in part for all. In Section I are "Abbott & Costello Meet Captain Kidd," "On Top of Old Smokey," "Port Sinister" and "Wherever She Goes." In Section II is "Sword of Venus." In Class B are "The Clown" and "Mississippi Gambler."

Takes Over Detroit House

Irving Teicher, an original owner of the Studio theatre, is taking over the management of the Palmer Park theatre in Detroit for operation as a first run foreign and art film house. The theatre is in process of renovation.

MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen — Walter Brooks, Director

The New Year is a Time for Resolutions

A LETTER from a Quigley Grand Award winner, who has abandoned the craft and gone into another line, is sufficient to put the thought of New Year's resolutions before this Round Table meeting. We must re-examine and re-adjust some thinking that has become stale.

This good showman has had substantial experience with several big circuits, in various parts of the country. And, traveling across the most densely populated areas of the nation has provided material on which to base reflections which should result in firm resolutions for the future of our industry. It is obvious to this prize-winning manager that we are losing ground through lethargy and through lack of showmanship.

Perhaps the interesting experiment conducted in Texas had prompted some of these conclusions. In that test, three managers were given (a) full cooperation from COMPO and their circuits, (b) complete indifference and (c) continuous complaint and criticism. As you remember in the Round Table of December 6th, the effect of this treatment was evident in results obtained. Our correspondent, after working with different circuits, thinks it's better to be driven than to drift, and from recent experience, expresses the belief that too many managers are just drifting along.

Our correspondent believes that showmanship inspiration from the home office pays dividends; that too many managers don't know their audiences and HATE children; that they will avoid work if they can manage to put in an appearance without the necessity of making a real effort. In the important midwest city referred to "they're playing to empty houses and the managers as a whole are doing nothing to correct it." It's a serious indictment, and reason enough to make some resolutions. We are placed where we can examine a broad cross-section of showmanship, from all over the world. And we agree that at this particular time, with a New Year of progress ahead, we should face facts and accept criticism. We can cite chapter and verse, personalities and

CINERAMA'S THEATRES

Rumors of new Cinerama installations, from London, England, to our Pacific Northwest, where Mrs. J. J. Parker is an early applicant. We predict that Cinerama may operate their own theatres in certain key-city locations, under one of their corporate names.

It cost between \$50,000 and \$100,000 to install Cinerama at the Broadway theatre in New York, the only installation anywhere in the world, as this is written. Figures vary with who tells the story, but it was a major operation. The three booths sit in the middle of the orchestra floor—they had to take out 400 seats, because they must project from three points within the arc of a circle. Each dimension, right, left and center, must be the same. Therefore, the width of the house governs the length of the throw. Furthermore, they can't project from the upper balcony. It must be on a level, because Cinerama can't stand optical distortion.

The one theatre in New York City most perfect for Cinerama, and best suited architecturally for the purpose, is the Center theatre in Rockefeller Center, because this house is very wide for its depth, and would lose fewer seats on the orchestra floor, with a greater number available and desirable for paying customers. The Center enjoys the distinction of having been planned for the newest devices.

particulars, to prove that there are many good showmen—and many more that are just drifters, who tear down the good works that might add to the stature of our industry. The incentive system of the Quigley Awards competition brings out the best qualities of showmanship, and enables us to see the differences.

Q In July, 1950, we predicted "an estimate of six million television sets" in that year; in April, 1952, we cited the fact that "there were 16,535,000 television sets in use, according to official figures." Now we can prognosticate the future, using figures that have been published recently in the daily newspapers. They say—we have twenty million sets now, and we will have forty million sets in five more years. That's approaching saturation, meaning that every home in America that can buy television, will have done so.

Never forget that television also moves on. They erase their early mistakes, cover their previous shortcomings, and become larger, stronger, firmer as an integral part of our economy. Right now, we have a new thought to consider. They will be making tape recordings of complete television shows, that can be shipped anywhere by parcel post. Picture and program, the visual as well as the audible, can be taped—without photography, without film. After all, it's just a recording of electronic impulses, and then the tape can be erased and used again, for another program!

Q A friend in Vancouver retails for us a typical smart remark along Granville Street. They have a saying out there—"How could we ever know if there were an atom bomb? Folks in Vancouver would just think it was Ivan Ackery, and they would say 'there goes another of the Ack's exploitation stunts at the Orpheum theatre!'" We like that; and we know exactly what they mean, for when "Ivan the Terrible" puts on the pressure, he turns the town inside out. He makes enough noise and commotion to make the citizens aware of the possibilities of enemy control of the same forces. What would happen if the Russians were as good in promotion as they are in propaganda? And isn't showmanship a better business to be in these days?

—Walter Brooks

\$1,000,000

Mermaids

MGM had a happy inspiration to make bathing beauties popular out of season, in the Saks-Fifth Avenue manner. Across the way, is Chuck Melvin, of the *Philadelphia Daily News*, interviewing Julie Dorsey, one of the traveling mermaids, in the Y.W.C.A. pool, using a pen that writes under water!



Here are a couple of friends and one to go. Si Seadler, right, (as usual) with Earle Wilson, at the Park-Sheraton pool, supporting Julie Dorsey, whom we should introduce as Tommy Dorsey's daughter.



In Pittsburgh, there was a reunion of good old MGM friends of ours; above, Alec Mantella, of Penn Athletic Club, John J. Maloney, MGM, Max Shabason, and Kathryn Ried with Ralph Pielow, MGM, and Bill Elder, manager of Loew's Penn theatre.



Paul Hochuli, of the Houston Press, interviews Maxine Doviatt, another of those traveling Mermaids in the Y.W.C.A. pool.



Julie Dorsey, who is accomplished in more ways than one, models swim suits at Neal's, in Boston, as part of her stunt, for Loew's.



Boston's Park Commissioner, Frank R. Kelly, presents an honorary membership to Julie Dorsey in a swimming club.

QUIGLEY AWARDS CONTENDERS

IVAN ACKERY Orpheum Vancouver, Can.	STANLEY D. HOLMAN Plaza, Plymouth, Eng.	MORRIS ROSENTHAL Poli, New Haven, Conn.
R. W. ANDERSON Tivoli Michigan City, Ind.	SIDNEY HOPKINSON Oxford Manchester, Eng.	SYDNEY SALE Granada, Dover, Eng.
JOHN BASSOLINO Premier, Brooklyn	D. HUGHES Regal Cheltenham, Eng.	GENE SALTER Lyric, Tucson, Ariz.
HUGH BORLAND Louis, Chicago, Ill.	T. A. JACKSON Odeon, Chester, Eng.	MATT SAUNDERS Poli, Bridgeport, Conn.
JOSEPH BOYLE Poli, Norwich, Conn.	AL JENKINS Vogue, Vancouver, Can.	HAROLD SHAMPAN Gaiety, Islington, Eng.
ELLIOTT BROWN Odeon, Victoria, Can.	DAVID JONES Westover Bournemouth, Eng.	DALE SMILEY Del Paso North Sacramento, Cal.
R. N. BROWN Astra, Kirtom, Eng.	SIDNEY KLEPER College New Haven, Conn.	WILLIAM SMITH Ritz, Barrow, Eng.
A. BUCKLEY Regal, Harrogate, Eng.	LARRY R. LEVY Colonial, Reading, Pa.	GEORGE SNYDER Paramount Syracuse, N. Y.
BILL BURKE Capitol Brantford, Can.	JOHN LONGBOTTOM Odeon Middlesbrough, Eng.	BOYD SPARROW Warfield San Francisco, Cal.
BOB CARNEY Poli, Waterbury, Conn.	ABE LUDACER Valentine, Toledo, Ohio	A. W. STANISCH Kentucky Louisville, Ky.
TED DAVIDSON Ohio, Lima, Ohio	JAS. P. McDONOUGH Tivoli, Hamilton, Can.	PAUL G. THOMAS Strand, Muncie, Ind.
J. DI BENEDETTO Poli, Worcester, Mass.	STEVE McMANUS Odeon Ft. William, Can.	DALE THORNHILL Benton Kansas City, Mo.
FORDHAM ELLIS Forum, Ealing, Eng.	TONY MASELLA Palace, Meriden, Conn.	JOSEPH TOLVE Capitol Port Chester, N. Y.
JOHN W. ELLIS Odeon, Chester, Eng.	TOSHIO MIYAMOTO Shinkoia Tokyo, Japan	W. J. TRAMBUKIS Regent, Harrisburg, Pa.
D. A. C. EWIN Regal, Oxford, Eng.	ZEVA NOVAN Orpheum, St. Louis, Mo.	WM. K. TRUDELL Capitol, London, Can.
ARTHUR A. FABRIZIO Norbury Ellenville, N. Y.	ROBERT W. PARKER Regal, Torquay, Eng.	J. E. WARD Savoy Northampton, Eng.
EDW. P. FRANKHAM Ritz, Oxford, Eng.	ALLAN W. PERKINS Roxy, Midland, Can.	P. J. WEATHERHEAD Central, Reading, Eng.
SAM GILMAN State, Syracuse, N. Y.	GEORGE PETERS Loew's, Richmond, Va.	FRANK WHITBECK Hollywood Los Angeles, Cal.
R. E. GORDON Odeon, Sketty, Wales	LESTER POLLOCK Loew's Rochester, N. Y.	J. W. WILKINSON Elite Middlesbrough, Eng.
ROBERT P. GOSS Gaiety, Chester, Eng.	C. A. PURVES Astra, Hemswell, Eng.	DAVID B. WILLIAMS Gaiety, Preston, Eng.
ART GRABURN Plaza, Vancouver, Can.	W. SCOTT REID Park, Front Royal, Va.	G. WILLIAMS Regent, Chatham, Eng.
S. H. GREISMAN Embassy Ft. Wayne, Ind.	EDW. RICHARDSON Granada, Cleveland, O.	S. E. P. WILLIAMS Ritz, Woking, Eng.
GENE HARPER Grand Terre Haute, Ind.	L. R. ROBBINS Cranby, Reading, Eng.	C. R. WILLIAMSON Odeon, Reading, Eng.
BOB HARVEY Capitol North Bay, Can.	GEORGE ROBINSON Odeon St. Thomas, Can.	HARRY WILSON Capitol, Chatham, Can.
ERNIE HATFIELD Capitol, Yarmouth, Can.	H. O. ROGERS Odeon Bishop Auckland, Eng.	ZEVA YOVAN Orpheum, St. Louis, Mo.
GEORGE H. HELBERT Palace, Tipton, Pa.		JOE ZEBRUN Apollo, Buffalo, N. Y.
L. F. HOLMAN Ritz, Hereford, Eng.		

Round Table

Q HUGH S. BORLAND, manager of the Louis theatre in Chicago's Negro district, sends us an assortment of the excellent giveaway booklets which he promotes from national advertisers and associations. Nobody does it nearly as well. . . . Roy McLEOD, manager of the Hastings theatre, Vancouver, sends a photograph of himself and members of his staff receiving the Odeon circuit silver "Courtesy" awards—and his daughter, TISH McLEOD, member of the corps de ballet at the Radio City Music Hall, has paid her Christmas call, and collected the picture! . . . MATT SAUNDERS, at Loew's Poli, Bridgeport, pleased when a projectionist burst into print with a poem in praise of "Stars and Stripes Forever." . . . S. H. GREISMAN, manager of the Alliance Embassy theatre, Fort Wayne, Indiana, sends us a picture of five massed bands, playing "Stars and Stripes Forever" in his theatre lobby, which sends us on a prowl for the original news picture in the *Fort Wayne News-Sentinel*. . . . SALVATORE ADORNO, Sr., general manager of M. & D. Theatres, Middletown, Conn., ran a fine and gracious Christmas greeting as paid advertising in local papers. . . . ERNIE GRECUA, advertising and publicity director for Hartford Theatres circuit, went to town on a revival booking of "The Informer." . . . GEORGE E. SAWYER, manager of the Victory theatre, New London, Conn., used double space to sell a double-bill as two Indian pictures for the price of one. . . . JOE BORENSEN, manager of Warner's Strand, New Britain, stressed a double-feature and immediate rebooking of "The Quiet Man" as an active advertising motive. . . . DAVE LUSTIG, Columbia's field man, has been promoting civic and civil defense support for local bookings of "Invasion, U.S.A."

Q DALE THORNHILL, manager of the Fox Midwest theatre, Benton, Ill., sends a copy of the special edition of the Benton *Evening News*, with eight pages of fine supporting ads and good wishes from local merchants and civic leaders, on the opening of their fine new, modernized theatre building, which was destroyed by fire in Benton's greatest disaster last January. . . . FRANCIS GILL, whose monthly program calendars are something more than directory advertising for the Paonia theatre, Paonia, Colorado, sends a recent example, with the reverse side devoted to institutional, public relations copy for motion pictures as the best entertainment. . . . MATT SAUNDERS, manager of Loew's Poli theatre, Bridgeport, finding plenty of local people who have nostalgic memories of JOHN PHILLIP SOUSA as promotion for "Stars and Stripes Forever." . . . ZEVA YOVAN, manager of Loew's Orpheum theatre, St. Louis, had a joint presentation for "Invasion, U.S.A." and "Voodoo Tiger" on a double bill. . . . TED DAVIDSON, manager of Warner's Ohio theatre, Lima, is just as proud of his campaign on "Miracle of Fatima" which is also in our mail. . . . GENE SAPPINGTON, manager of the Fox Plaza theatre in Ottawa, Kansas, awarded his \$250 jackpot prize to an old patron who hadn't missed a similar program in four years. . . . SPEED MARTIN, manager of the Fox Watson theatre in Salina, Kansas, washes the Chocolate Toddy tin cans and makes a back-bar display to show the popularity of this beverage. . . . ELMER RHODEN reminds readers of the Fox Midwest "Contact" that out of \$2,700,000,000 invested in film industry, only \$160,000,000 is in production and distribution, with 94% in theatres, and theatre operation.



Lester Pollock, manager of Loew's theatre, Rochester, N. Y., celebrated the 25th Anniversary of the theatre as a prelude to the holiday season, and displayed this mammoth cake, decorated with star photos, and a display of advertising over the years.

New Campaigns

From Frank Whitbeck in Hollywood, via Ernie Emerling in New York, comes what is probably the model campaign on "Ivanhoe" for the whole country to follow as a pattern. It isn't properly an entry for the Quigley Awards, for it is presented literally by MGM studio publicity department, as part of their test-run and proof of the promotion pudding. Needless to say, it has everything, and requires sixty-five pages of newspaper tear sheets to show the total amount of newspaper display and publicity obtained, in addition to other pages of radio tieups. Exploitation in Hollywood went heavily to archery, and a tourney was held with archery clubs and schools cooperating. A "Black Knight Contest" to identify a knight in armor, behind his mask, was also popular. Many fine displays for lobby and marquee contributed to the total effective result.

Boyd Sparrow, manager of Loew's Warfield theatre, in San Francisco, submits his complete campaign on "Ivanhoe," which has had some previous reporting on the Round Table picture page, and elsewhere. This was a carefully planned campaign, carefully executed, to insure a downtown run in the city's top theatre. Theatre staff badges and lobby pieces proclaimed the coming attraction three weeks in advance. Authentic knights in armor were used for street ballyhoo and attracted unusual attention as part of theatre display. These young men also appeared on television programs in their iron union suits and helmets. The radio and television tieups rivaled the newspaper publicity which was rolled up for the engagement. Generally, the campaign follows the home office pattern, with special handling.

Hugh S. Borland, manager of the Louis theatre, last-run on Chicago's South Side, who is always on the ball with prize-winning ideas, has several entries in the fourth quarter, including much that is usual with him and unusual with others. Hugh set up a complete voting booth in his lobby as a pre-election, public relations idea and files his description of it for the judges. Another good will offering was a tieup with poultry and egg dealers in the preparation of the Thanksgiving turkey, with one of his typical giveaway booklets—no one else ever seems to

find these tieups. A novelty card idea, which turned into a free pass for lucky winners, brought many to the theatre "on spec"—hoping they would win a guest ticket. His Christmas programs and handling of this season in the heart of Chicago's Negro district, is heartwarming, for it shows the loyal following he has developed for his friendly neighborhood theatre.

Ted Davison, manager of Warner's Ohio theatre, Lima, had a preview of "Ivanhoe" to introduce his campaign for that film, with a reception at the theatre for an invited audience of civic leaders and school authorities, with radio and press representatives present, which brought excellent results. He also maneuvered a very convincing knight in armor, mounted on a horse in costume, as an effective street ballyhoo. A good campaign in a small city with none but the local manager's efforts to obtain the result.

Dale Smiley, manager of the Del Paso theatre, North Sacramento, Calif., sends his campaign book covering holiday shows and children activities, with plenty of lobby display and street ballyhoo. He uses his own car to draw a traveling 24-sheet billboard around town, with P. A. system operating from the driver's seat. The youngsters very obviously had fun with his "Horror Show" in which they took part, on stage, and in the lobby stunts. Local merchants donated first, second and third prizes for winners in a costume contest.

John Bassolino, assistant manager of Loew's Premiere theatre, in Brooklyn, files a campaign book which is welcomed as an entry in the Quigley Awards competition, because it shows the extent of his effort as a showman, building up his own skills and business for his theatre, in an attempt to get better results at the box office. John's exhibit of showmanship is very well planned and presented, to show the judges one man's concrete and effective examples in a variety of programs. We particularly like the fact that he has seen, studied and applied the lessons that he learned through reading the Round Table, and provided his own adaptations with current attractions of ideas that he knew would win.

THE "LITTLEST" LEAGUERS



This was a little accident—the photograph was an 8 x 10 and we cropped it down to 15 cms wide, forgetting our logarithmic scale, so it came out somewhat smaller than we expected! But you never saw "Littlest" Leaguers—and Jack Samson, manager of Warner's State theatre, Manchester, Conn., will know we've been puzzled, since last September, wondering how to use this cut! Fourth from the end, with the blue eyes, is Jack's little nephew.

Art Stanisch, manager of Switow's Kentucky theatre, Louisville, has another fine exhibit in his campaign for "High Noon"—this guy is a showman! He starts early, plans well and runs through all the phases of a campaign that sells the picture to potential patrons. Teaser ads ran into larger display, well-illustrated publicity stories enjoyed free space, and with the cooperation of the J. C. Penney Stores, the entire staff were in western attire, in advance and through the engagement. Badges worn credited the store with the cowboy dress. He encloses a record—which may now be entitled to retirement in the pages of a campaign book. It was played 240 times a day for five weeks, a total of 8,400 times, to sell the song "High Noon" as a plug for the picture. The disc jockeys did almost as well, and our hat is off to the *Courier-Journal* for some of the best newspaper cooperation of the year.

Bill Trambukis, manager of Loew's Regent theatre, Harrisburg, is another to place "Ivanhoe" as his campaign in the fourth quarter for the Quigley Awards, and we can't blame him for being proud of the results in the Pennsylvania state capital city. He built fine lobby and front display with poster cut-outs and photos as a base for local art work, and utilized the MGM "Movie Calendar" idea to sell coming attractions through the advertising display. A giant postcard to Robert and Elizabeth Taylor was sent from the theatre, with the signature of pleased patrons. A local store gave out 10,000 star photos of Robert Taylor.

Managers Make Most of Opportunities



Larry Levy, manager of Loew's theatre, Reading, Pa., shows us a sample of what can happen when the manager of the theatre and the owner of the music shop get together, with MGM Records, for the mutual benefits found in a current MGM musical attraction.



Max Mink, manager of the RKO Palace theatre in Cleveland, using a 6-sheet cut-out and other standard accessories found in the press-book, built this attractive display in the spirit of the holidays for a coming attraction, and posed with it, proudly.

VISITS LONDON STUDIOS

Selling Approach



Usually, visiting the studios means Hollywood, but this is different. Jim Hardiman, assistant director of the advertising and exploitation department of Odeon Theatres, Canada, breezed through here last week, flying to London, for a visit to the J. Arthur Rank studios, to see new product and talk advertising with the heads of production. It's a twist that we hadn't encountered before.

The photograph above, of Captain James W. Hardiman, of the Toronto Scottish Regiment, was in our files from the time not long ago, when Jim, a reserve officer in the Canadian Army, was in the first contingent for Korea. He gave up his holdings as an Odeon manager in London, Ontario, but was sent back again to reserve duty, with injured hearing. Now, he is Larry Graburn's assistant, in Odeon's Toronto headquarters, and going home for Christmas, on his first visit to England since he left there in 1939.

TV Uses Showmanship

CBS Television Film Sales put out their own kits for merchandising their shows in theatre style, and it's not the first or the last time others will use our methods.



Al Piero, manager of Shea's Bellevue theatre, Niagara Falls, N. Y., welcomes Sisters Patricia, Coletta and Flora, to a special preview of "Miracle of Fatima" tendered to all nuns in the vicinity.

MILLION DOLLAR MERMAID—MGM. Amazing, eye-filling, Technicolor spectacle. Song-splashed—laugh and love-spangled! The true story of Annette Kellerman, "Queen of the Bathing Beauties" and the one-piece suit that shocked a nation. With Esther Williams, who is even better than anything in history. Picture chosen as the Christmas program at the Radio City Music Hall, with its spectacular scenes projected on the biggest screen in town. All posters are made to put Esther in your marquee and lobby display. And Metro, who introduces more new ideas in their pressbooks than any other source, have several innovations in this one. A full-color one sheet of Esther Williams will make cut-outs all over town; and the "Smarty Pants Patches"—which glow in the dark, will make a holiday giveaway for the teenagers. Newspaper ad mats are numerous and varied for size and shape, but they all include Esther's. The big campaign ad mat at 35¢ is a bargain for every small town theatre manager. Put this item on your standing order at National Screen, to show your appreciation for showmanship help from the friendly company. Read and re-read the pressbook and realize this is no ordinary bathing beauty picture. It's out of season—and it's out of this world, especially good when the snow is piled deep and it's c-o-l-d outside. Lots of national tieups with commercial concerns.

BLACKBEARD, THE PIRATE—RKO Radio Pictures. In color by Technicolor. They took what they wanted—and they wanted the world! A swashbuckling story of pirates on the Spanish Main. The thunder of their plundering shook the earth, the seas, the sky! The seas have never seen their like. 24-sheet and all posters have colorful cut-out material for theatre fronts. There is a herald to key the campaign, and a set of "Color-Glo" stills to sell color with color as lobby display. Newspaper ad mats are mostly too big for the average situation, but you'll find the size and shape you need in this pressbook. There's a big 35¢ campaign mat that contains everything necessary for small theatres. Buy the economy size, and use all of them. Picture has been extensively pre-sold in national magazines, but may not look dissimilar from many other pictures of the same kind, so try for new selling angles in your town. The cast is good, and the color is excellent. "Blackbeard, the Pirate" will attract attention as street ballyhoo, in a rented costume, and make-up. He was a very tough guy, who wore ribbons in his beard, and lighted candles! Robert Newton, who plays the role in the picture, was the lead in "Treasure Island" and this follows a similar pattern for exploitation and promotion. Linda Darnell is pirate bait.

STARS AND STRIPES FOREVER—20th Century-Fox. In color by Technicolor. The greatest musical show on earth; the tuneful story of John Phillip Sousa, America's "March King" and patron of 35,000 high school bands! It's a great picture for everyone who ever marched in step, or tried to play the tuba or the drums. 24-sheet and other posters will strike up the band in your town. Jumbo herald window card and "Color-Glo" stills key your campaign. Newspaper ad mats in all sizes, from very large down to the biggest bargain of all, the 35¢ economy mat for small situations. Clifton Webb in a new role, playing the part of Sousa, and with Debra Paget as the Hour-Glass Girl of the Nineties. Special pressbook pages on music promotions, which are too numerous to list here. You've never had a better chance; there are four great record albums, and everybody loves a Sousa march. You are supported on every side, because the public schools and the music clubs and the fraternal societies are ready and rarin' to go! There's a terrific high school band contest now under way, and we'll show you the winners. Contact your American Legion Post and get them to hold local contests for high school bands from all over the countryside. Sousa had the world marching in step to his tunes; you'll find this equally good at putting people into the mood of going to the movies and enjoying it.

THE SAVAGE—Paramount. In color by Technicolor. He fought as he loved—like the savage he was! Adopted by the Sioux as a child, he must now choose between his savage redskin brothers and the beautiful white girl he loves. Charlton Heston and star cast in another big color western to fight the TV renegades. 24-sheet and other posters have real poster-quality, to create lobby and marquee display. Advertising mats range from the very large to the necessary small sizes, with a 3-column utility mat that includes some "bits and pieces" of other ads, with several usable 2-column ads and illustrations, but it isn't comparable to the "big economy size" available elsewhere in the industry, since it costs more and serves less. The folder herald has all the best of the advertising style to key your campaign in a majority of situations.

FILMACK	SPEED! QUALITY! SHOWMANSHIP!
	SPECIAL TRAILERS
CAN'T BE BEAT!	
630 NINTH AVENUE NEW YORK 36, N.Y.	1327 S. WABASH CHICAGO 5, ILL.

"What the Picture did for me"

Columbia

SIROCCO: Humphrey Bogart, Marta Toren—No draw, not the Bogart appeal as in the past. Played Friday, Saturday, November 21, 22—Harland Rankin, Beau Theatre, Belle River, Ont., Canada.

Metro-Goldwyn-Mayer

GIRL IN WHITE: June Allyson, Arthur Kennedy—A good midweek picture. Played a sneak review of "Fearless Fagan" on the opening night and the patrons enjoyed the program. June Allyson gave her usual good performance. Played Tuesday, Wednesday, Thursday, October 14, 15, 16—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

Monogram

CRAZY OVER HORSES: Bowery Boys—Another Bowery Boys comedy which drew and pleased their fans. This time, as the title suggests, race horses are in the plot. I didn't see the movie through, so I can't report more, but you don't have to like their shows personally—they make \$\$\$\$. Played Friday, Saturday, December 12, 13—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

Paramount

ATOMIC CITY, THE: Michael Moore, Nancy Gates—This picture needs a lot of help in order to attract the movie-goer. Once you get them in, they will enjoy the picture. It has suspense, a little action, and gives an insight to what goes on in Los Alamos, where numerous tests of the atomic bomb have been held. If you have to play it, try it or a double bill. Played Tuesday, Wednesday, October 21, 22—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

FLAMING FEATHER: Sterling Hayden, Arleen Whelan—Played this picture very late but it came up with a surprisingly good gross. It's a good action picture, enhanced by beautiful Technicolor, and believe it or not, the story element was quite different. Because of a teachers' convention, school was out, so everyone went to the movies that weekend. Played Thursday, Friday, Saturday, October 23, 24, 25—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

JUMPING JACKS: Dean Martin, Jerry Lewis—Must admit that Martin and Lewis are slipping a bit, and am more afraid of their forthcoming production, "The Stooge." We really did flop on this picture, but since they are classed as the nation's box office team, I should think they would bring in big receipts. In our town the Bowery Boys bring in as good receipts as Dean Martin and Jerry Lewis do. Played Sunday, Monday, November 23, 24—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

JUST FOR YOU: Bing Crosby, Jane Wyman—Best Crosby attraction for some time. Doubled it with "Paula" (Col.) with Loretta Young and Kent Smith, which is O. K. for second feature. Played Sunday, Monday, November 16, 17—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

JUST FOR YOU: Bing Crosby, Jane Wyman—This is truly a very inspiring motion picture and full of many entertainment values. I had special heralds printed, made six-sheet cut-outs for the outer lobby of my theatre and many other good displays for this picture. But our business was only fair. There was so much competition on the two nights that we showed the picture—the first night was a church party and the second night there was a basketball game at the high school. I would rate this as one of Bing Crosby's best pictures. As far as Jane Wyman is concerned, she is always good and everyone here enjoys her pictures. She should be rated as the top money female star, because her pictures have brought in some big receipts to my theatre. She and Bing are ex-

cellent together! Played Wednesday, Thursday, December 3, 4—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

JUST FOR YOU: Bing Crosby, Jane Wyman—Bing's popularity never seems to diminish. His latest pleased our small town audience no end. There was a good story, several plush production numbers, outdoor scenes of sea and sands, plus Jane Wyman—one of the all too few pictures that nobody disliked, and I do mean nobody. Business good. Played Monday, Tuesday, December 8, 9—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

SAILOR BEWARE: Dean Martin, Jerry Lewis—Very good with lots of good laughs. Played Thursday, Friday, Saturday, November 13, 14, 15—Harland Rankin, Eric Theatre, Wheatley, Ont., Canada.

SOMEBODY LOVES ME: Betty Hutton, Ralph Meeker—Fairly good song and dance item which we doubled with "Fearless Fagan" (MGM) with Janet Leigh and Carleton Carpenter. Play the latter on a matinee date—the kids will love it. Played Sunday, Monday, November 9, 10—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

SOMEBODY LOVES ME: Betty Hutton, Ralph Meeker—A wonderful motion picture! Everyone who saw this picture enjoyed it immensely. It had a very good story and the only fault I found with the picture was that it had too many songs. Something the studios should do now, and that is quit dubbing in someone else's voice, such as they did with Ralph Meeker's voice in this picture. It can be noticed too much. Played Wednesday, Thursday, November 26, 27—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

SOMETHING TO LIVE FOR: Ray Milland, Joan Fontaine—Very good, but did no extra business. Played Thursday, Friday, Saturday, November 27, 28, 29—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

SON OF PALEFACE: Bob Hope, Jane Russell, Roy Rogers—Did better than average business; not very funny, though. One patron remarked that it was one of the most unfunny features he had ever seen. Played Tuesday, Wednesday, Thursday, November 18, 19, 20—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

SON OF PALEFACE: Bob Hope, Jane Russell, Roy Rogers—In spite of snow and ice, people came out to see this. It was a pleasure to stand in the lobby and listen to the gales of laughter emanating from the audience. As a rule, Hope doesn't draw too well here, but evidently word-of-mouth advertising brought them in. Let's have some more "Palefaces"! Played Sunday, Monday, November 30, December 1—Marcella Smith, Vinton Theatre, McArthur, Ohio.

Twentieth Century-Fox

BUFFALO BILL: Joel McCrea, Maureen O'Hara—One of the most satisfying reissues we have ever played. Our memory made us expect a rather routine film, but this must have been one of the biggest Fox productions of its year. The story covered the highlights of Bill Cody's life, the cast was well chosen and "Technicolor" fine. I think all our patrons were moved by the ending when a boy (following Cody's farewell speech) stands up in the audience of the arena and cries "... and God bless you too, Buffalo Bill." Business very good. Played Friday, Saturday, December 12, 13—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

DAY THE EARTH STOOD STILL: Michael Ren-

nie, Patricia Neal—Plenty of thrills. A lot of it will be true in the not too distant future. If I had only listened to my projectionist and played it when the country was seeing all the flying saucers, but I waited and business was only fair. Played Wednesday, Thursday, December 3, 4—J. E. Willson, Majestic Theatre, Clear Lake, S. Dak.

HALLS OF MONTEZUMA: Richard Widmark, Jack Palance—We played this very late, but evidently many of our patrons had not seen it, for business was good. It did seem a trifle too long, but as a war picture the battle scenes are well staged and the characterizations are good. Widmark, Wagner, Gardner and Karl Malden stand out. Technicolor shows to advantage, especially when flame throwing tanks are on the screen. Played Wednesday, Thursday, December 10, 11—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

WHAT PRICE GLORY: James Cagney, Dan Dailey, Corinne Calvet—After reading a few reports in "What the Picture Did for Me," I was expecting a poor engagement. However, due to a good exploitation campaign and tieup with service organization, we experienced one of the best runs during the fall season. The picture played during Armistice Day also. Many people said it didn't compare with the original, and I think it was about 15 minutes too long. Cagney and Dailey were acceptable as Capt. Flag and Sgt. Quirt, while Corinne Calvet was appealing as Charmaine. Played Saturday, Sunday, Monday, Tuesday, Wednesday, November 8, 9, 10, 11, 12—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

Universal

DUEL AT SILVER CREEK: Audie Murphy, Faith Domergue—For the teen age girls, Audie Murphy is a must. Doubled this with "Loan Shark" (Lippert) which is a good action "meller" for the lower half of your program. Played Friday, Saturday, November 7, 8—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

LOST IN ALASKA: Bud Abbott, Lou Costello, Mitzi Green—The kids will like it. Doubled with "Son of Ali Baba" (Univ.) Technicolor picture which is good teen-age and kiddie entertainment. Played Sunday, Monday, November 2, 3—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

BRONCO BUSTER: John Lund, Scott Brady, Joyce Holden—A very disappointing picture. Outside of the real action shots taken at various rodeos, there was nothing. It would have made a good two-reeler. Unless your patrons are rodeo fans (which mine obviously aren't), be careful. Played Thursday, Friday, Saturday, November 13, 14, 15—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

HAS ANYBODY SEEN MY GAL?: Finner Laurie, Charles Coburn—For the older patron it sure brings back memories of the 1920's. Charles Coburn is good in any part. Business was average. Played Sunday, Monday, Tuesday, December 14, 15, 16—J. E. Willson, Majestic Theatre, Clear Lake, S. Dak.

WILLIE & JOE BACK AT THE FRONT: Tom Ewell, Harvey Lembeck—We were able to play this picture very early and benefited from the national ads that appeared in "Look" and "Collier's" magazines. Tom Ewell was good as "Willie," and Harvey Lembeck as "Joe" kept the audience chuckling throughout. Although the picture isn't as good as the original "Up Front," it should do all right in most situations. Played Friday, Saturday, Sunday, Monday, October 17, 18, 19, 20—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

WORLD IN HIS ARMS, THE: Gregory Peck, Ann
(Continued on opposite page)

MOTION PICTURE HERALD, JANUARY 3, 1953

(Continued from opposite page)

Blyth—Very good. This has all the ingredients that makes excellent screen entertainment—action, romance, beautiful color by Technicolor and comedy relief. The cast gave good performances, especially Anthony Quinn as the Portuguese. The last two days of the engagement suffered from the national election, but as a whole the picture did very well. I would recommend this for any audience. Played Wednesday, Thursday, Friday, Saturday, Sunday, Monday, Tuesday, October 29, 30, 31, November 1, 2, 3, 4.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

Warner Bros.

BIG JIM McLAIN: John Wayne, Nancy Olson—John Wayne is well liked here. Not an "Iwo Jima," though—there is not enough action. Business was average. Played Sunday, Monday, Tuesday, December 7, 8, 9.—J. E. Wilson, Majestic Theatre, Clear Lake, S. Dak.

CRIMSON PIRATE: Burt Lancaster, Eva Bartok—Hats off to Burt Lancaster and Nick Cravat for as swashbuckling a picture as has come out of Hollywood in many a moon. Because of the opening scene where Burt Lancaster says, "Believe only half of what you see," the audience goes along with the deeds. There is romance and ample comedy to keep the picture moving at a good pace. We had many good comments and business was above average. Played Sunday, Monday, Tuesday, November 16, 17, 18.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

LION AND THE HORSE, THE: Steve Cochran, Black Knight—This one didn't click for some reason. The picture is all right, but I don't think it has enough appeal for the adults. Steve Cochran was likeable, for a change, in the hero's role, and the little girl was pleasing. This was the first picture Warners made with WarnerColor, and it was first rate. If your patrons like this type of picture, play it by all means. Played Wednesday, Thursday, Friday, November 5, 6, 7.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

Shorts

Columbia

PETE HOTHEAD: Jolly Frolics—This is another cartoon from U.P.A., but I didn't think it was up to par with the former subjects from the same organization.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

RASSLIN ROGUES: World of Sports—Bill Stern narrates this sport reel which features an Australian tag match at a wrestling show. The close-ups of the wrestlers in action and the grunts and groans brought out a lot of laughs from the audience. All in all, it's a good subject.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

Paramount

HOLD THE LION PLEASE: Noveltoon—It's a good color cartoon.—Francis Gill, Paonia Theatre, Paonia, Colo.

SADIE HAWKINS DAY: Pacemaker—For children or patrons who follow the comics, this student rag on the characters in L'il Abner will please. Judging by the laughter, our audience got a great kick out of it.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

RKO-Radio

BIG HOUSE RODEO: Sportscope—Unusual because the rodeo performers are convicts who put on this show every year in their state—and quite a show it is too. Might be worth including in your ads.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

LAUGHS FROM THE PAST: Screenliner—We hadn't played one of these old time movie shorts in quite some time. This one was very good.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

Warner Bros.

DAY AT THE ZOO, A: Blue Ribbon Hit Parade—A reissue that wasn't very funny. If you need a cartoon midweek, play it there.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

DUTCH TREAT IN SPORTS: Technicolor Sports Parade—Patrons interested in horses, the horse show kind, not the ones you bet on? Then this Technicolor short will interest them. One rider is an outstanding horseman.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

SNOW TIME FOR COMEDY: Blue Ribbon Hit Parade—For a cartoon that's different, book this. The characters are two puppies and their adventures on a frozen river one windy winter day. It's very funny and has and needs no dialogue.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

MOTION PICTURE HERALD, JANUARY 3, 1953

Short Product in First Run Houses

NEW YORK—Week of Dec. 29

ASTOR: Bonnie Scotland.....Republic
Feature: Limelight.....United Artists

CAPITOL: Bonnie's Hungry Cousin.....MGM
Feature: Against All Flags.....Universal

CRITERION: Color Rhapsodies.....Nemeth
Feature: Hans Christian Andersen.....RKO

GLOBE: Flop Secret.....20th-Fox
Male Vanity.....RKO
Feature: Pony Soldier.....20th-Fox

MAYFAIR: Are Animals Actors?.....Warners
Mouse Meets Bird.....20th-Fox
Feature: Ruby Gentry.....20th-Fox

PARAMOUNT: Case of the Cock-Eyed
Canary.....Paramount
Speed Queen.....Paramount
Feature: April in Paris.....Warners

RIVOLI: Birth of Venus.....20th-Fox
Feature: My Cousin Rachel.....20th-Fox

ROXY: Conquering the Colorado.....20th-Fox
Picnic with Papa.....20th-Fox
Feature: Stars and Stripes Forever.....20th-Fox

MUSIC HALL: Pluto's Christmas Tree
Disney-RKO
Feature: Million Dollar Mermaid.....MGM

CHICAGO—Week of Dec. 29

CARNEGIE: Eskimo Sea Hunters.....Universal
Rabbit's Kin.....Warners
Feature: Brandy for the Parson.....Fine Arts

EITEL'S PALACE: Joy of Living.....20th-Fox
Jerry and Jumbo.....MGM
Feature: Stars and Stripes Forever.....20th-Fox

ORIENTAL: Land of the Ugly Duckling.....MGM
Feature: Million Dollar Mermaid.....MGM

STATE LAKE: Hare Lift.....Warners
Feature: Road to Bali.....Paramount

SURF: Fantasy of London.....Fine Arts
Spook Sports.....Nemeth
Feature: The Promoter.....Universal

WOODS: Ada Leonard and Her
All-Girl Band.....Universal
Feature: The Happy Time.....Columbia

Warner Bros.

SEEING EYE, THE: Special—An excellent short paying a tribute to man's best friend, the dog. Enjoyed by all who saw it.—James Hardy, Shoals Theatre, Shoals, Ind.

STRANGER IN THE LIGHTHOUSE: Technicolor Special—A very good short. Would go well with another short feature.—James Hardy, Shoals Theatre, Shoals, Ind.

TERRIER STRICKEN: Merry Melodies—The audience was laugh stricken from this amusing cartoon from Warner Bros.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

U. S. ARMY BAND: Melody Master Band—If you have a town band, you would do well to advise them beforehand that you are playing this. We ran it with sound to slightly above normal business, and had half the audience tapping their feet to the fine playing of this band.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

Manager and Theatre Changes on Coast

SAN FRANCISCO: Redwood Theatres, headed by George M. Mann, has transferred Bert Henson, former city manager at Modesto, to Klamath Falls, Ore. Lou Vaughn has also been transferred to Klamath Falls from Eureka. Earl Baughman has gone from Klamath to take over district managership of Eureka. Ray Duddy replaces Henson at Modesto.

Other changes in Northern California include the Rio at Alameda being purchased by Robert L. McKee. At Pollock Pines, the Grand, owned by Graff Broadbent and booked by Ed Rewden, has closed. E. F. Michelsen put the Brisbane (just outside of San Francisco) on a two-change-six-day-week, with the house remaining dark on Thursdays. Previously it was operated on a three changes a week, seven-day policy. Dave Richards sold his Rialto at Oakland to Pete Kyrios, and Edgar P. Weiss purchased the Vista at Rio Vista. Dick Rose was named manager of Blumenfeld's El Cerrito Motor Movies at El Cerrito, replacing Frank Jenkins, who resigned his management post recently.

Rhode Island Houses Get \$33,558 for "Jimmy Fund"

PROVIDENCE: Climaxing an intensive campaign, fund leaders recently announced that Rhode Island theatre owners and operators had raised a total of \$33,558 for the "Jimmy Fund." The campaign to underwrite cancer research among children and to help pay for the new cancer hospital for children in Boston was headed by Edward M. Fay, dean of local showmen, and Meyer Stanzler, co-chairman. Albert J. Clarke, manager of the Majestic, was treasurer, and Shirley Harrington was honorary treasurer. David Levin, manager of the RKO Albee, chalked up the best record for collections among the 40-odd Rhode Island houses that participated with a total of \$1,815. The Majestic ran second with \$1,358, with the Providence Strand a close third with \$1,210.

Variety Club Convention Date Shifted to May

Variety Club International will meet in Mexico City May 18-22, Luis Montes, convention chairman, has announced. The dates represent a change; April at first was considered. The change is because several tents in this country are staging events during April, and because a May convention will allow more time to prepare the "Good-will" train for Mexico now being organized by William Koster, of Tent 23, Boston.

Arkansas ITO Meet Set

The Independent Theatre Owners of Arkansas will hold their 1953 convention at the Marion Hotel in Little Rock May 5-6. Officers and the board of directors will have a dinner meeting Monday night, May 4, and the convention will officially open with an all-industry luncheon May 5.

INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 118 attractions, 4,923 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

Ex means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Affair in Trinidad (Col.)	8	12	18	12	6
Apache War Smoke (MGM)	—	5	2	3	—
Assignment-Paris (Col.)	—	—	3	3	—
Atomic City (Para.)	—	1	1	25	16
Battle Zone (AA)	—	2	2	1	—
Because of You (Univ.)	6	20	10	3	—
Because You're Mine (MGM)	—	10	18	21	4
Beware, My Lovely (RKO)	—	1	—	3	4
Big Jim McLain (WB)	3	30	39	11	4
Big Sky, The (RKO)	1	25	35	12	1
Bloodhounds of Broadway (20th-Fox)	—	1	3	5	1
Bonzo Goes to College (Univ.)	—	11	33	10	—
*Brave Warrior (Col.)	—	—	5	14	1
Brigand, The (Col.)	—	—	11	5	5
California Conquest (Col.)	1	2	14	16	2
Captain Pirate (Col.)	—	—	2	2	14
Caribbean (Para.)	—	3	18	17	7
Carrie (Para.)	—	—	14	18	20
*Clash by Night (RKO)	—	11	32	16	5
Crimson Pirate (WB)	1	15	31	14	5
Cripple Creek (Col.)	—	8	21	8	—
Denver and Rio Grande (Para.)	—	—	29	20	18
Devil Makes Three, The (MGM)	—	—	9	11	2
Diplomatic Courier (20th-Fox)	1	3	15	32	18
Don't Bother to Knock (20th-Fox)	1	7	35	25	2
Dreamboat (20th-Fox)	1	12	29	28	19
Duel at Silver Creek (Univ.)	2	10	26	9	3
Encore (Para.)	—	1	3	1	2
Everything I Have Is Yours (MGM)	—	9	22	7	—
Fearless Fagan (MGM)	—	5	18	17	16
Feudin' Fools (Mono.)	2	8	3	—	2
Flat Top (AA)	—	5	3	—	—
Francis Goes to West Point (Univ.)	13	43	24	7	12
Glory Alley (MGM)	—	1	12	10	5
Golden Hawk, The (Col.)	—	1	12	5	2
Greatest Show on Earth, The (Para.)	66	22	4	—	1
Hangman's Knot (Col.)	1	3	3	—	—
Has Anybody Seen My Gal? (Univ.)	2	28	46	10	2
Hellgate (Lippert)	—	3	8	7	3
*Here Come the Marines	2	2	12	—	—
High Noon (UA)	7	34	21	6	—
Holiday for Sinners (MGM)	—	—	1	3	1
Horizons West (Univ.)	—	2	2	5	5
Hurricane Smith (Para.)	—	—	19	9	2
Iron Mistress, The (WB)	3	11	11	2	—
Island of Desire (UA)	—	18	31	5	3
It Grows on Trees (Univ.)	—	—	1	9	1
Ivanhoe (MGM)	9	1	—	—	—
Ivory Hunter (Univ.)	1	6	28	9	11
Jumping Jacks (Para.)	33	33	12	11	2
Jungle, The (Lippert)	—	—	2	3	—
Just Across the Street (Univ.)	—	2	18	14	10

	EX	AA	AV	BA	PR
Just for You (Para.)	4	15	28	8	2
Kangaroo (20th-Fox)	1	2	36	28	22
Lady in the Iron Mask (20th-Fox)	—	—	1	6	3
Les Miserables (20th-Fox)	—	2	11	4	1
Lost in Alaska (Univ.)	2	23	39	11	5
Lovely to Look At (MGM)	13	41	24	20	3
Lure of the Wilderness (20th-Fox)	30	31	19	12	3
Lusty Men (RKO)	1	7	9	4	1
Merry Widow, The (MGM)	4	14	33	26	4
Miracle of Fatima, The (WB)	1	4	5	—	1
Monkey Business (20th-Fox)	2	26	21	11	2
†Montana Belle (RKO)	—	—	4	3	—
Montana Territory (Col.)	—	8	12	7	4
My Man and I (MGM)	—	—	3	2	8
†My Pal Gus (20th-Fox)	—	4	2	2	1
My Wife's Best Friend (20th-Fox)	—	—	8	10	6
O. Henry's Full House (20th-Fox)	—	4	13	21	1
One Minute to Zero (RKO)	4	44	18	5	—
Operation Secret (WB)	—	2	3	5	1
Outcast of the Islands (UA)	—	5	5	4	3
*Outlaw Women (Lippert)	3	8	—	—	—
Paula (Col.)	—	3	16	13	10
Plymouth Adventure (MGM)	2	7	8	7	—
Pony Soldier (20th-Fox)	—	6	5	5	—
Prisoner of Zenda (MGM)	—	4	10	7	—
Quiet Man, The (Rep.)	10	23	12	9	—
Quo Vadis (MGM)	38	32	1	4	—
Raiders, The (Univ.)	—	—	2	8	1
Rainbow 'Round My Shoulder (Col.)	—	3	15	9	2
Rose Bowl Story, The (Mono.)	1	1	10	6	9
Sally and Saint Anne (Univ.)	—	2	24	16	17
Savage, The (Para.)	5	2	8	5	2
Scaramouche (MGM)	6	35	48	31	2
*Scarlet Angel (Univ.)	—	2	29	17	10
She's Working Her Way Thru College (WB)	16	42	33	20	3
Snows of Kilimanjaro (20th-Fox)	6	16	3	—	—
Somebody Loves Me (Para.)	1	2	26	2	2
Something for the Birds (20th-Fox)	—	1	—	8	10
Son of Ali Baba (Univ.)	—	8	16	10	6
Son of Paleface (Para.)	27	23	17	2	—
Springfield Rifle (WB)	3	19	28	2	5
Steel Trap (20th-Fox)	—	—	5	5	4
Story of Robin Hood (RKO)	5	22	25	11	5
Story of Will Rogers, The (WB)	31	42	18	4	9
Sudden Fear (RKO)	—	9	6	22	3
Thief, The (UA)	—	1	1	4	6
†Thunderbirds (Rep.)	—	1	9	—	—
Toughest Man in Arizona (Rep.)	—	3	4	4	2
Turning Point, The (Para.)	—	—	11	2	2
Untamed Frontier (Univ.)	—	9	24	21	2
†Wac from Walla Walla (Rep.)	—	7	2	—	1
Wagons West (Mono.)	—	—	15	7	1
Wait 'Till The Sun Shines Nellie (20th-Fox)	2	7	17	25	23
Walk East on Beacon (Col.)	2	8	11	13	6
Washington Story (MGM)	—	—	6	22	32
Way of a Gaucho (20th-Fox)	—	—	13	14	7
We're Not Married (20th-Fox)	4	23	28	21	7
What Price Glory (20th-Fox)	—	16	34	32	10
Where's Charley? (WB)	—	—	14	35	29
Wild Heart, The (RKO)	1	3	16	7	2
Wild Stallion (Mono.)	—	—	4	1	—
Willie and Joe Back at the Front (Univ.)	—	7	23	11	4
Woman of the North Country (Mono.)	—	1	17	10	3
World in His Arms, The (Univ.)	3	27	36	6	3
Yankee Buccaneer (Univ.)	—	4	8	5	2
You for Me (MGM)	—	—	7	19	8

The Product Digest

Rogue's March

MGM—Adventure Drama

As an adventure drama, "Rogue's March" has a fine strain of humor running through it that sets it off from the conventional and makes it delightful. The story presents Peter Lawford as a captain in the Royal Midland Fusiliers who gets innocently caught in the toils of an alien espionage plot and finds himself thrown into jail on the eve of his regiment's departure for India.

Now Lawford is a gay, easy-going sort of chap, but the impending court martial ruffles him somewhat. For one thing it upsets his plans to marry pretty Janice Rule. Another consideration is the fact that Lawford's friendly rival for Miss Rule's affection, Richard Greene, is now in a better romantic position.

The story wavers between seriousness and comedy and does it with enjoyable success, thanks to the delicate, adroit direction of Allan Davis.

Drummed out of the service, Lawford becomes a disgrace to the military tradition of his family. He decides to clear his name and begins by anonymously enlisting in the service as a private again. A series of adventures ensue, culminating in his being sent to India. Here a string of heroic feats clears his name and results in his being welcomed back into the military status he deserves.

Battle sequences, photographed at Khyber Pass, India, are briskly and excitingly executed and pictorially refreshing.

Several clever little cinematic touches throughout add further charm to Leon Gordon's production. Mr. Gordon also did the screenplay.

Seen at the home office screening room. Reviewer's Rating: Very Good.—MANDEL HERBSTMAN.

Running time, 71 minutes; Release date, March, 1953. PCA No. 15975. General audience classification.
Capt. Dion Lenbridge.....Peter Lawford
Capt. Thomas Garron.....Richard Greene
Jane Wensley.....Janice Rule
Leo G. Carroll, John Abbott, Patrick Aherne, John Dodsworth, Herbert Deans, Haylen Rorke, John Lupton, Barry Bernard, Charles Davis, Jack Raine, Richard Hale, Sean McClory, Otto Waldis, Hugh French, Lester Matthews

Last of the Comanches

Columbia—Outdoor Drama

There is enough action and suspense in "Last of the Comanches" to meet the needs of the most demanding outdoor action fan. The story has been fashioned along formula lines, with some splendid outdoor scenery and color by Technicolor enhancing the merchandising effect.

The story gets under way with the raid of a renegade Comanche chief, Black Cloud, upon a western village. What is left is a charred ruin and six tattered U. S. cavalry men, headed by Sergeant Broderick Crawford. Hoping to escape to a fort about 100 miles away, they head out across the hot desert. Presently they come upon

a stagecoach and among the handful of passengers is Barbara Hale. Thus the slight feminine angle is introduced in the screenplay by Kenneth Gamet.

As the small caravan proceeds along the burning sands they pick up two additional members, a lone traveler, Hugh Sanders, and a young Indian boy, Johnny Stewart. The march proves exhausting, haunted by the fear of hostile Indians and the shortage of water. Gradually the hardships take toll in lives. Finally the little band find refuge in the ruins of an old Spanish mansion where they find a little water, thanks to the young Indian boy.

It is just a matter of time now before the Indians are expected to attack and so Crawford decides to make a stand at the ruins and also try to get the Indian boy through to the American cavalry for help.

What follows is round after round of Indian attack with the beleaguered group resorting to every wile to survive. It also develops that Sanders is a traitor who sold rifles to the Indians. He meets his doom from the rifle of trooper Lloyd Bridges, who in turn is cut down by the Indians. With ammunition and water just about run out for the last of the survivors, the U. S. cavalry comes riding to the rescue.

Buddy Adler produced and Andre DeToth directed.

Seen at the New York projection room. Reviewer's Rating: Good.—MANDEL HERBSTMAN. Release date, February, 1953. Running time, 85 minutes. PCA No. 15709. General audience classification.

Sergeant Matt Trainor.....Broderick Crawford
Julia Lanning.....Barbara Hale
Little Knife.....Johnny Stewart
Lloyd Bridges, Mickey Shaughnessy, George Mathews, Hugh Sanders, Ric Roman, Chubby Johnson, Martin Parsons, Jack Woody, John War Eagle, Carleton Young, William Andrews

The Maverick

Allied Artists—Bill Elliott Western

Wild Bill Elliott rides again in this production by Vincent M. Fennelly and—to be briefer about it than the picture is—rides and rides and rides. It is good riding, ably photographed, across mountain and plain, but there is an awful lot of it, when measured in proportion to what it's for. The picture, directed by Thomas Carr from a story and screenplay by Sid Theil, figures to take care of the star's regular followers satisfactorily, but is no threat to its predecessors for place in their favor.

It's 1892 and Elliott is a lieutenant of cavalry assigned to escort four professional bad men from Fort Meade to Fort Jeffrey. The four have been working for banded cattlemen engaged in warring on newly arrived homesteaders, and Elliott is told to get them to Fort Jeffrey alive if possible. Then begins the long ride mentioned above, which takes up about 95 per cent of the picture, with only minor incidents of conflict along the way to break the monotony of the mileage. Ultimately the cattlemen, interested in rescuing their hired killers so they can't

testify against them, catch up with the cavalry detachment and a gun fight occurs, but Elliott bests them. Disposed of in the skirmish is a recalcitrant cavalryman (Myron Healey), who has intended joining the baddies on his discharge from the service, and who has tried to beat Elliott's time with a pioneer girl (Phyllis Coates), who's been tagging along in her prairie schooner during the long ride.

Previewed at studio. Reviewer's Rating: Average.—WILLIAM R. WEAVER.

Release date, not set. Running time, 71 minutes. PCA No. 16008. General audience classification.
Lieut. Devlin.....Wild Bill Elliott
Sgt. Frick.....Myron Healey
Phyllis Coates, Richard Reeves, Terry Frost, Rand Brooks, Russell Hicks, Robert Bray, Florence Lake, Robert Wilke

FOREIGN REVIEW

THE WHITE LINE

I.F.E.—Italian with English subtitles

One of the best films to come from post-war Italy is "The White Line." Like many of its predecessors, this deals with another phase of life in Italy after the war. An unidentified town in the Trieste area is the locale for this touching story. The Allies have designated that this town is partly Yugoslavian and partly Italian. A white line of demarcation splits the town in half and the people are given just a few hours to decide on which side they will live. This leads to the dividing of homes, friends, families and even the church as the people are expressly forbidden to cross the line. Tension runs high until a miniature war is nearly fought. The foolishness of the situation becomes apparent as a little boy is killed by the crossfire.

The film becomes almost a symbol of the futility of war and how horrendously simple it is for people to learn how to hate. Though this is essentially a drama, there are many light moments as the children predominate for a great deal of the footage. In fact it is mainly through their eyes that the story unfolds as they eventually decide to defy the new laws and play together as before.

Enzo Stajola, the little boy from "The Bicycle Thief," has the leading role and proves once again how the Italians have an amazing faculty for getting unpretentious, solid performances from their child actors. Gina Lollobrigida, who bears a resemblance to Elizabeth Taylor, plays the feminine lead well enough, although she's involved in a trite romantic triangle which is the weakest part of the picture. Luigi Zampa directed. Carlo Ponti produced and Piero Tellini wrote the story and collaborated on the screenplay with Stefano Terra.

Seen at the Baromet theatre in New York. Reviewer's Rating: Very Good.—JAY REMER. Release date, January 12, 1953. Running time, 87 minutes. General audience classification.
Donata Sebastian.....Gina Lollobrigida
Domenico.....Enzo Stajola
Pasqualino Sebastian.....Luigi Zampa
Erno Crisa, Cesco Baseggio, Ernesto Almirante, Silvia Curetti, Gianni Cavallieri, Gino Cavallieri, Fabio Neri, Mario Sestan, Antonio Catania, Giordano Cesini

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Ratings

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopses Index can be found on pages 1638-1639, issue of December 13, 1952.

Feature Product by Company starts on Page 1653, issue of December 20, 1952.

For exploitation see Managers' Round Table section.

*Following a title indicates a Box Office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees; A—Adults (over 18 years), Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: (A-1), Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		Nat'l Groups	RATINGS		Herald Review
				Issue	Page		L. of D.		
ABBOTT & Costello Go to Mars (316) Univ.	Abbott & Costello	Apr., '53							
Abbott & Costello Meet Captain Kidd (208) (color)	WB	Dec. 27, '52	70m	Nov. 29	1622				Good
About Face (color) (122)	WB	May 31, '52	94m	Apr. 12	1313	AYC	A-2		Good
Above and Beyond	MGM	Robert Taylor-Eleanor Parker	Jan., '53	Nov. 22	1613		A-2		Very Good
Actors and Sin	UA	Edward G. Robinson-Marsha Hunt	July 18, '52	May 31	1382	AY	A-2		Good
Affair in Trinidad* (501)	Col.	Rita Hayworth-Glenn Ford	Sept., '52	Aug. 2	1470	A	B		Fair
African Treasure (5207)	Mono.	Johnny Sheffield-Donna Martell	June 8, '52	May 31	1383		A-1		Good
Against All Flags (color) (305)	Univ.	Errol Flynn-Maureen O'Hara	Dec., '52	Nov. 29	1621	AY	A-2		Very Good
Allegheny Uprising (384)	RKO	John Wayne-Claire Trevor (reissue)	Sept., '52						
Amazing Monsieur Fabre, The (Fr.) (Eng. Dial.)	Noel Meadow	Pierre Fresnay	Aug. 20, '52	Aug. 30	1511		A-1		Very Good
Androcles and the Lion (368)	RKO	Jean Simmons-Victor Mature	Jan. 9, '53	Nov. 22	1614		B		Very Good
Angel Face (312)	RKO	Robert Mitchum-Jean Simmons	Feb. 11, '53	Dec. 6	1629		B		Very Good
Angel Street (Brit.)	Commercial	Anton Walbrook-Diana Wynyard	Nov. 10, '52	Nov. 15	1607				Fair
Anna (Ital.)	Lux	Silvano Manganio-Vittorio Gassmann	Oct. 12, '52	Aug. 9	1477				Good
Anything Can Happen (5117)	Para.	Jose Ferrer-Kim Hunter	May, '52	Mar. 1	1253	AYC	A-1		Very Good
Annie Oakley (383)	RKO	B. Stanwyck-Preston Foster (reissue)	Sept., '52						
Apache Country (471)	Col.	Gene Autry	May, '52	May 24	1374	AYC	A-1		Good
Apache War Smoke (305)	MGM	Gilbert Roland-Glenda Farrell	Oct., '52	Sept. 20	1533	AY	A-2		Good
April in Paris (color) (209)	WB	Ray Bolger-Doris Day	Jan. 3, '53	Nov. 15	1605		B		Excellent
Arctic Flight (5210)	Mono.	Wayne Morris-Alan Hale, Jr.	Oct. 19, '52	Aug. 2	1470		A-1		Good
Army Bound (5216)	Mono.	Stanley Clements	Oct. 5, '52	July 12	(S) 1443		A-1		Good
Assignment-Paris (507)	Col.	Dana Andrews-Marta Toren	Oct., '52	Sept. 13	1525	AY	A-1		Good
Atomic City, The (5120)	Para.	Michael Moore-Nancy Gates	June, '52	Apr. 12	1314	AYC	A-1		Good
BABES in Bagdad (color)	UA	Paulette Goddard-John Boles	Dec. 7, '52	Dec. 20	1646		A-2		Fair
Bachelor and the Bobby-Soxer (385)	RKO	Cary Grant-Myrna Loy (reissue)	Dec. 5, '52						
Bachelor Mother (386)	RKO	Ginger Rogers-David Niven (reissue)	Dec. 5, '52						
Bad and the Beautiful	MGM	Lana Turner-Kirk Douglas	Jan., '53	Nov. 22	1613		B		Excellent
Bal Tabarin (5129)	Rep.	Muriel Lawrence-William Ching	June 1, '52	June 28	1426		B		Good
Barbed Wire (474)	Col.	Gene Autry	July, '52	July 5	1433	AY	A-1		Good
Battle Circus	MGM	Humphrey Bogart-June Allyson	Apr., '53						
Battle Zone (5301)	AA	John Hodiak-Linda Christian	Oct. 26, '52	Oct. 18	1565				Very Good
Beautiful But Dangerous	RKO	Jean Simmons-Robert Mitchum	Apr. 1, '53	Nov. 1	(S) 1591				
Beauty and the Devil (Fr.)	Davis	Gerard Philipe-Michel Simon	Sept. 1, '52	Aug. 30	1510		A-2		Excellent
Because of You (302)	Univ.	Loretta Young-Jeff Chandler	Nov., '52	Oct. 11	1558	AY	A-2		Good
Because You're Mine (color) (304)	MGM	Mario Lanza-Doretta Morrow	Oct., '52	Sept. 6	1517	AYC	A-1		Excellent
Belles on Their Toes (color) (213)*	20th-Fox	Jeanne Crain-Myrna Loy	May, '52	Apr. 5	1305	AYC	A-1		Very Good
Berliner, The (Ger.)	Burstyn	Gert Frobe-Aribert Wascher	Oct., '52	Nov. 1	1590				Fair
Beware, My Lovely (302)	RKO	Ida Lupino-Robert Ryan	Sept., '52	Aug. 2	1470	AY	A-2		Good
Big Jim McLain (201)	WB	John Wayne-Nancy Olson	Aug. 30, '52	Aug. 30	1509	AY	A-1		Good
Big Sky, The (361)	RKO	Kirk Douglas-Elizabeth Threatt	Aug., '52	July 12	1441	AY	A-2		Excellent
Black Castle, The (304)	Univ.	Stephen McNally-Richard Greene	Dec., '52	Oct. 25	1582		A-2		Good
Black Hills Ambush (5172)	Rep.	Allan Rocky Lane	May 20, '52	June 14	1399	AY	A-1		Good
Black Swan, The (258) (color)	20th-Fox	Tyrone Power-Maureen O'Hara (reissue)	July, '52	Oct. 17, '42					Good
Blackbeard, the Pirate (color) (307)	RKO	Linda Darnell-Robert Newton	Dec. 25, '52	Dec. 6	1629		B		Good
Blazing Forest, The (color) (5207)	Para.	John Payne-Susan Morrow	Dec., '52	Sept. 27	1541	AYC	A-1		Very Good
Bloodhounds of Broadway (C) (236)	20th-Fox	Mitzi Gaynor-Scott Brady	Nov., '52	Nov. 1	1589	AY	B		Very Good
Blue Canadian Rockies	Col.	Gene Autry-Pat Buttram	Nov., '52	Nov. 22	1614	AYC	A-1		Good
Bonzo Goes to College (232)	Univ.	Edmund Gwenn-Maureen O'Sullivan	Sept., '52	Aug. 30	1509	AYC	A-1		Very Good
Brandy for the Parson (Brit.)	Mayer-Kingsley	Kenneth More-Jean Lodge	Aug., '52	Aug. 30	1511		A-2		Good
Brave Warrior (color) (441)	Col.	Jon Hall-Christine Larsen	June, '52	May 17	1366	AY	A-1		Good
Breaking the Sound Barrier (Brit.)	UA	Ann Todd-Ralph Richardson	Dec. 21, '52	Nov. 15	1605		A-1		Excellent
Brigand, The (color) (437)	Col.	Anthony Dexter-Jody Lawrence	June, '52	May 31	1383	AY	B		Good
Bronco Buster (color) (219)	Univ.	John Lund-Scott Brady	May, '52	Apr. 12	1313	AYC	A-1		Good
Bwana Devil (color)	Natural Vision	Barbara Britton-Robert Stack	Not Set	Dec. 13	1637				
CALIFORNIA Conquest (color) (440)	Col.	Cornel Wilde-Teresa Wright	July, '52	June 14	1398	AY	A-1		Good
Canyon Ambush (5244)	Mono.	Johnny Mack Brown	Oct. 12, '52	Aug. 30	(S) 1511				
Captain Kidd (5210)	Lippert	Randolph Scott-C. Laughton (reissue)	Dec. 12, '52						
Captain Pirate (color) (431)	Col.	Louis Hayward-Patricia Medina	Aug., '52	July 26	1462	AYC			Good
Captive Women (306)	RKO	Margaret Field-Robert Clarke	Oct., '52	Oct. 4	1550		B		Fair

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Carbine Williams (231)	MGM	James Stewart-Wendell Corey	May, '52	101m	Apr. 19	1321	AY	A-2	Very Good
Caribbean (C) (5202)	Para.	Arlene Dahl-John Payne	Sept., '52	97m	Aug. 2	1469	AY	A-2	Very Good
Carrie (5123)	Para.	Jennifer Jones-Laurence Olivier	Aug., '52	118m	June 14	1397	AY	B	Excellent
Carson City (color) (123)	WB	Randolph Scott-Lucille Norman	June 14, '52	87m	May 3	1349	AYC	A-1	Very Good
Casque D'Or (Fr.)	Discina	Simone Signoret-Claude Dauphin	Aug. 18, '52	96m	Sept. 6	1517			Good
Castles in the Air (Brit.)	Stratford	David Tomlinson-Helen Cherry	Dec. 26, '52	92m					
Cattle Town (207)	WB	Dennis Morgan-Philip Carey	Dec. 6, '52	71m	Nov. 22	1614			Good
City Beneath the Sea (308) (C)	Univ.	Robert Ryan-Mala Powers	Mar., '53	87m	Nov. 1	(S) 1591			
Clash by Night (229)*	RKO	Barbara Stanwyck-Paul Douglas	June, '52	105m	May 17	1366	A	A-2	Good
Cleopatra (5208)	Para.	Claudette Colbert-H. Wilcoxon (reissue)	Dec., '52	104m					
Clouded Yellow, The (Brit.) (509)	Col.	Jean Simmons-Trevor Howard	Aug., '52	89m	Oct. 6, '51	1049	AY	A-2	Good
Clown, The	MGM	Red Skelton-Timmy Considine	Jan. 6, '53	92m	Dec. 27	1662			Very Good
Come Back Little Sheba (5213)	Para.	Burt Lancaster-Shirley Booth	Feb., '53	99m	Nov. 29	1621		B	Excellent
Confidence Girl	UA	Tom Conway-Hillary Brooke	June 20, '52	81m	June 7	1390		A-2	Good
Confidentially Connie	MGM	Janet Leigh-Van Johnson	Mar., '53		Dec. 20	(S) 1647			
Crimson Pirate (color) (202)*	WB	Burt Lancaster-Eva Bartok	Sept. 27, '52	104m	Aug. 30	1509	AYC	A-1	Very Good
Cripple Creek (color) (442)	Col.	George Montgomery-Karin Booth	July, '52	78m	June 28	1427	AY	A-1	Good
Cry, the Beloved Country (Brit.)	UA	Canada Lee-Sidney Poitier	Aug. 22, '52	96m	Jan. 26	1213		A-2	Excellent
Cupboard Was Bare, The (Fr.)	Hakim	Fernandel-Berthe Bovy	Nov., '52	82m	Nov. 15	1607			Good
DANGER Is a Woman (French)	Discina	Henry Vidal-Maria Mauban	May, '52	92m	Apr. 26	1330		C	Good
Dead Man's Trail (5243)	Mono.	Johnny Mack Brown-Barbara Allen	Sept. 21, '52	59m	May 17	(S) 1367		A-1	
Deadline, U.S.A. (215)	20th-Fox	Humphrey Bogart-Ethel Barrymore	May, '52	87m	Mar. 15	1282	AY	B	Very Good
Denver and Rio Grande (C) (5115)	Para.	Edmond O'Brien-Sterling Hayden	June, '52	89m	Mar. 29	1298	AY	A-1	Fair
Desert Legion (C) (315)	Univ.	Alan Ladd-Arlene Dahl	Apr., '53						
Desert Passage (230)	RKO	Tim Holt-Joan Dixon	May, '52	60m	May 24	1374	AY	A-2	Average
Desert Pursuit (5209)	Mono.	Wayne Morris	May 11, '52	71m	May 17	(S) 1367			
Desert Rats, The	20th-Fox	Robert Newton-James Mason	Apr., '53						
Desperadoes Outpost (5174)	Rep.	Allan Rocky Lane	Oct. 8, '52	54m	Oct. 11	1559	AYC	A-1	Good
Desperate Search, The	MGM	Howard Keel-Jane Greer	Jan., '53	71m	Nov. 29	1622		B	Good
Destination Gobi (color)	20th-Fox	Richard Widmark-Don Taylor	Apr., '53		Nov. 29	(S) 1623			
Devil Makes Three, The (302)	MGM	Gene Kelly-Pier Angeli	Sept., '52	96m	Aug. 16	1485	AY	A-2	Very Good
Diplomatic Courier (222)	20th-Fox	Tyrone Power-Patricia Neal	July, '52	97m	June 21	1417	AY	A-2	Good
Don't Bother to Knock (224)	20th-Fox	Richard Widmark-Marilyn Monroe	Aug., '52	76m	July 19	1453	A	B	Very Good
Down among the Sheltering Palms									
Down Among the Sheltering Palms		Mitzi Gaynor-David Wayne	May, '52		Jan. 12	(S) 1186		B	
Dream Wife	MGM	Cary Grant-Deborah Kerr	Mar., '53						
Dreamboat (223)	20th-Fox	Clifton Webb-Ginger Rogers	Aug., '52	83m	July 26	1461	AY	A-2	Excellent
Duel at Silver Creek, The (C) (228)	Univ.	Audie Murphy-Faith Domergue	Aug., '52	77m	July 12	1442	AY	A-1	Good
EDWARD and Caroline (French)	Comm.	Daniel Gelin-Anne Vernon	Apr., '52	90m	May 3	1350			Good
Eight Iron Men	Col.	Bonar Colleano-Arthur Franz	Dec., '52	80m	Oct. 25	1581	AY	A-2	Very Good
Encore (Brit.) (5122)	Para.	Roland Culver-Glynis Johns	July, '52	90m	Apr. 5	1305	AY	A-2	Excellent
Everything I Have Is Yours (C) (306)	MGM	Marge and Gower Champion	Oct., '52	92m	Sept. 27	1541	AYC	A-2	Excellent
FABULOUS Senorita (5125)	Rep.	Estelita Rodriguez-Robert Clarke	Apr. 1, '52	80m	Mar. 29	1298	AY	A-2	Excellent
Face to Face (309)	RKO	James Mason-Robert Preston	Nov. 14, '52	92m	Nov. 15	1606		B	Excellent
Faithful City, The (Israel) (303)	RKO	Jamie Smith-John Slater	May, '52	86m	Apr. 5	1306	AY	A-1	Very Good
Fargo (5226)	Mono.	Bill Elliott-Phyllis Coates	Sept. 7, '52	69m	Sept. 13	1526		A-1	Good
Farmer Takes a Wife (color) (307)	20th-Fox	Betty Grable-Dale Robertson	Feb., '53		Dec. 6	(S) 1630			
Father's Dilemma (Ital.)	Davis	Aldo Fabrizi-Gaby Morlay	Sept., '52	88m	Oct. 4	1550		B	Very Good
Fearless Fagan (241)	MGM	Janet Leigh-Charleton Carpenter	Aug., '52	79m	July 12	1441	AYC	A-1	Very Good
Feudin' Fools (5213)	Mono.	Leo Gorcey-Huntz Hall	Sept. 21, '52	63m	July 5	(S) 1434		A-1	
Fighter, The	UA	Richard Conte-Vanessa Brown	May 25, '52	78m	May 10	1357	AY	A-2	Good
Five Angles on Murder									
(formerly Women in Question) (Brit.) (Col.)		Jean Kent-Dirk Bogaerde	Not Set	88m	Feb. 23, '52	12246	A	B	Good
Flat Top (color) (5201)	AA	Sterling Hayden-Richard Carlson	Nov. 30, '52	85m	Nov. 22	1614	AY	A-1	Very Good
Flowers of St. Francis (Ital.)	Burstyn	Aldo Fabrizi	Oct. 6, '52	85m	Oct. 11	1559			Fair
Forbidden Games (Fr.)	Times	Brigitte Fossey-Georges Poujouly	Dec., '52	89m	Dec. 20	1647			Excellent
Four Poster, The	Col.	Rex Harrison-Lilli Palmer	Jan., '53	103m	Oct. 11	1558		A-2	Excellent
Francis Covers the Big Town	Univ.	Donald O'Connor-Yvette Dugay	Not Set		Mar. 22	(S) 1291			
Francis Goes to West Point (224)	Univ.	Donald O'Connor-Lori Nelson	July, '52	81m	June 14	1397	AYC	A-1	Very Good
GAMBLER and the Lady (5204)	Lippert	Dane Clark	Dec. 26, '52	72m	Dec. 20	1646			Average
Gaisha Girl	Realart	Martha Hyer-William Andrews	June, '52		Aug. 30	(S) 1511		B	
Girl in White, The (232)	MGM	Jane Allyson-Arthur Kennedy	May, '52	93m	Mar. 22	1289	AY	A-1	Very Good
Girl Next Door (C)	20th-Fox	Jane Haver-Dan Dailey	May, '53						
Girls in the Night (311)	Univ.	Joyce Holden-Glenda Farrell	Feb., '53		Nov. 29	1623			
Glass Wall, The	Col.	Vittorio Gassman-Gloria Grahame	Not Set		Nov. 29	1623			
Glory Alley (234)	MGM	Leslie Caron-Ralph Meeker	June, '52	79m	May 24	1373	A	B	Good
Gobs and Gals (5128)	Rep.	Bernard Bros.-Cathy Downs	May 1, '52	88m	May 3	1350	AYC	A-2	Very Good
Gold Fever (5220)	Mono.	John Calvert-Ralph Morgan	June 15, '52	63m	July 5	(S) 1434		A-1	
Golden Hawk, The (color) (508)	Col.	Sterling Hayden-Rhonda Fleming	Oct., '52	83m	Sept. 13	1525	AY	B	Very Good
Great White Hunter (form. Macomber Affair) (5209)	Lippert	Gregory Peck-Joan Bennett (reissue)	Dec. 12, '52	89m					
Greatest Show on Earth (C)* (5129)	Para.	All-Star Cast	July, '52	153m	Jan. 5	1177	AYC	B	Superior
Guerrilla Girl	UA	Helmut Dantine	Jan. 23, '53						
Guest of the House	Astor	Anne Baxter-Ralph Bellamy (reissue)	May 15, '52	121m	Dec. 9, '44				Excellent
Guest Wife	UA	Claudette Colbert-D. Ameche (reissue)	Sept. 5, '52	90m					
Gunsmoke (color) (312)	Univ.	Audie Murphy-Susan Cabot	Mar., '53						
HALF-Breed (color) (228)	RKO	Robert Young-Janis Carter	May, '52	81m	Apr. 19	1321	AY	B	Good
Hangman's Knot (color)	Col.	Randolph Scott-Donna Reed	Jan., '53	84m	Nov. 1	1589	AY	A-2	Very Good
Hans Christian Andersen (color) (351)	RKO	Danny Kaye-Farley Granger	Dec. 19, '52	112m	Nov. 29	1621		A-1	Excellent
Happy Time, The (506)	Col.	Charles Boyer-Louis Jourdan	Dec., '52	94m	Aug. 16	1485	AY	A-2	Excellent
Has Anybody Seen My Gal? (226) (color)	Univ.	Piper Laurie-Charles Coburn	July, '52	89m	June 14	1397	AYC	A-1	Good
Hellgate (5113)	Lippert	Sterling Hayden-Joan Leslie	Sept. 5, '52	87m	Aug. 23	1502		B	Very Good
Here Come the Marines (5212)	Mono.	Leo Gorcey-Huntz Hall	June 29, '52	66m	June 14	1398		A-2	Good
Hiawatha (color) (5202)	AA	Vincent Edwards-Yvette Dugay	Dec. 28, '52	80m	Dec. 20	1645		A-1	Excellent
High Noon*	UA	Gary Cooper-Grace Kelly	July 30, '52	85m	May 3	1349	AY	A-2	Very Good
High Treason (Brit.)	Pacemaker	Liam Redmond-Mary Morris	May, '52	90m	May 31	1382		A-1	Excellent

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Holiday for Sinners (239)	MGM	Keenan Wynn-Janice Rule	July, '52	72m	June 28	1426	A	A-2	Good
Horizons West (235) (color)	Univ.	Robert Ryan-Julia Adams	Oct., '52	81m	Sept. 20	1534	A	A-2	Good
Hour of 13, The (309)	MGM	Peter Lawford-Dawn Addams	Nov., '52	80m	Oct. 4	1549	AY	A-2	Good
Hurricane Smith (color) (5204)	Para.	Yvonne De Carlo-John Ireland	Oct., '52	90m	Sept. 13	1525	AY	B	Good
I DON'T Care Girl, The (C) (302)	20th-Fox	Mitzi Gaynor-David Wayne	Jan., '53	78m	Dec. 27	1662			Very Good
I Dream of Jeannie (color) (5106)	Rep.	Ray Middleton-Muriel Lawrence	June 1, '52	90m	June 14	1398	AYC	A-1	Good
I Love Melvin (color)	MGM	Donald O'Connor-Debbie Reynolds	Mar., '53		Dec. 27	(S) 1663			
I'll Get You (5206)	Lippert	George Raft-Sally Gray	Jan. 16, '53						
Importance of Being Earnest (C) (381) (Brit.)	U-I	Michael Redgrave-Joan Greenwood	Dec. 22, '52	95m	Dec. 27	1661			Excellent
Iron Mistress, The (C) (206)	WB	Alan Ladd-Virginia Mayo	Nov. 22, '52	110m	Oct. 18	1565		A-2	Very Good
Island of Desire (C)	UA	Linda Darnell-Tab Hunter	Aug. 4, '52	93m	Aug. 2	1470	A	B	Fair
Island Rescue (Brit.) (283)	Univ.	David Niven-Glynis Johns	June, '52	87m	June 28	1426	AYC	A-1	Excellent
It Grows on Trees (303)	Univ.	Irene Dunne-Dean Jagger	Nov., '52	84m	Nov. 1	1589	AYC	A-1	Excellent
It's in the Bag	UA	Fred Allen-Jack Benny (reissue)	Sept. 5, '52	87m					
Ivanhoe (color) (307)*	MGM	Robert Taylor-Elizabeth Taylor	Feb. 20, '53	106m	June 21	1417	AYC	A-1	Excellent
Invasion U.S.A.	Col.	Gerald Mohr-Peggie Castle	Dec., '52	74m	Dec. 6	1630	AY	B	Average
Ivory Hunter (color) (Brit.)	Univ.	Anthony Steel-Dinah Sheridan	Jan., '52	97m	May 24	1373	AYC	A-1	Very Good
JAMAICA (C)	Para.	Kay Milland-Arlene Dahl	May, '53						
Jazz Singer, The (color)	WB	Danny Thomas-Peggy Lee	Feb., '53		Nov. 29	(S) 1623			
Jeopardy	MGM	Barbara Stanwyck-Barry Sullivan	Feb., '53		Dec. 27	(S) 1663			
Jumping Jacks (5121)*	Para.	Dean Martin-Jerry Lewis	July, '52	96m	June 7	1389	AYC	A-1	Excellent
Junction City (486)	Col.	Charles Starrett-Smiley Burnette	July, '52	54m	July 5	1433		A-1	Good
Jungle, The (5112)	Lippert	Rod Cameron-Cesar Romero	Aug. 1, '52	74m	Aug. 23	1503		A-1	Good
Jungle Girl (5208)	AA	Johnny Sheffield	Dec. 7, '52	70m					
Just Across the Street (223)	Univ.	Ann Sheridan-John Lund	June, '52	79m	May 31	1382	AY	A-2	Very Good
Just for You (color) (5201)*	Para.	Bing Crosby-Jane Wyman	Sept., '52	104m	Aug. 2	1469	AYC	A-2	Excellent
KANGAROO (color) (217)*	20th-Fox	Peter Lawford-Maureen O'Hara	June, '52	84m	May 24	1373	AY	A-2	Good
Kansas City Confidential	UA	John Payne-Coleen Gray	Jan. 16, '53	98m	Nov. 15	1606		B	Fair
Kansas Pacific (5302) (color)	AA	Sterling Hayden-Eve Miller	Feb. 22, '53		Aug. 30	(S) 1511			
Kansas Territory (5225)	Mono.	Bill Elliott-Peggy Stewart	May 20, '52	65m	May 24	1374		A-1	Good
Kid from Broken Gun (481)	Col.	Charles Starrett-Smiley Burnette	Aug., '52	56m	Aug. 16	1485	AY	A-1	Good
Kid Monk Baroni	Realart	Richard Rober-Bruce Cabot	May, '52	80m	Apr. 26	1329		B	Average
King Kong (269)	RKO	Fay Wray-Bruce Cabot (reissue)	May, '52	100m					
LADY in the Iron Mask (218) (C)	20th-Fox	Louis Hayward-Patricia Medina	July, '52	78m	June 14	1398	AY	A-1	Good
Lady of Burlesque	Astor	B. Stanwyck-Michael O'Shea (reissue)	Apr. 1, '52	91m	May 1, 43				Good
Laramie Mountains (485)	Col.	Charles Starrett-Smiley Burnette	Apr., '52	54m	Apr. 12	1314	AYC	A-1	Fair
Last of the Comanches (C)	Col.	Broderick Crawford-Barbara Hale	Feb., '53	85m	Jan. 3	1669		A-1	Good
Last Train from Bombay (504)	Col.	John Hall-Lisa Ferraday	Aug., '52	72m	Aug. 2	1471	AY	A-1	Average
Laura (252)	20th-Fox	Gene Tierney-Dana Andrews (reissue)	May, '52	88m	Oct. 14, '44				Good
Lawless Breed (color) (306)	Univ.	Rock Hudson-Julia Adams	Jan., '53	83m	Dec. 6	1629		A-2	Very Good
Leave Her to Heaven (color) (255)	20th-Fox	Gene Tierney-Cornel Wilde (reissue)	June, '52	110m	Dec. 29, '45				Good
Leonardo Da Vinci (color)	Pictura	Documentary	Jan. 1, '53	70m	Nov. 29	1622			Very Good
Leopard Man, The (270)	RKO	Dennis O'Keefe-Margo	(reissue) May, '52	66m					
Les Miserables (225)	20th-Fox	Michael Rennie-Debra Paget	Aug., '52	104m	July 26	1462	AY	A-2	Good
Lili (color)	MGM	Leslie Caron-Mel Ferrer	Spec.		Nov. 22	(S) 1615			
Limelight	UA	Charles Chaplin-Claire Bloom	Oct. 23, '52	143m	Oct. 11	1557	AY	B	Excellent
Lion and the Horse, The (119) (C)	WB	Steve Cochran-Black Knight	Apr. 19, '52	83m	Mar. 22	1290	AYC	B	Good
Loan Shark (5111)	Lippert	George Raft-Dorothy Hart	May 23, '52	79m	May 3	1350		B	Average
Look Who's Laughing (381)	RKO	Lucille Ball-Edgar Bergen (reissue)	Aug., '52	79m					
Lost in Alaska (229)	Univ.	Abbott & Costello-Mitzi Green	Aug., '52	76m	July 26	1462	AY	A-2	Good
Lovely to Look At (color) (237)*	MGM	Kathryn Grayson-Howard Keel	July, '52	102m	May 31	1381	AY	A-2	Excellent
Lure of the Wilderness (227) (C)	20th-Fox	Jean Peters-Jeffrey Hunter	Sept., '52	92m	July 26	1461	AY	A-1	Very Good
Lusty Men, The (304)	RKO	Susan Hayward-Robert Mitchum	Oct., '52	113m	Sept. 27	1542	AY	A-2	Good
Luxury Girls	UA	Susan Stephen	Jan. 30, '53						
Lydia Bailey (color) (219)	20th-Fox	Anne Francis-Dale Robertson	June, '52	89m	May 31	1381	AY	A-2	Very Good
MA AND PA Kettle on Vacation (314)	Univ.	Marjorie Main-Percy Kilbride	Mar., '53	75m					
Macao (224)*	RKO	Robert Mitchum-Jane Russell	Apr., '52	80m	Mar. 29	1297	A	B	Good
Magic Box, The (Brit.) (C)	Mayer-Kingsley	Robert Donat	Sept. 24, '52	93m	Sept. 20	1534		A-1	Good
Man Behind the Gun (C) (211)	WB	Randolph Scott-Patrice Wymore	Jan. 31, '53	82m	Dec. 27	1662			Good
Man in the White Suit (282) (Brit.)	Univ.	Alec Guinness-Joan Greenwood	Apr., '52	85m	Apr. 5	1306	AY	A-1	Very Good
Man on a Tightrope	20th-Fox	Fredric March-Gloria Grahame	May, '53						
Mara Maru (120)	WB	Errol Flynn-Ruth Roman	May 3, '52	98m	Apr. 5	1305	AY	A-2	Very Good
Marrying Kind, The (425)*	Col.	Judy Holliday-Aldo Ray	Apr., '52	93m	Mar. 15, '52	1281	AY	A-2	Excellent
Marshal of Cedar Rock	Rep.	Allan Rocky Lane	Jan. 1, '53						
Maverick, The (5322)	AA	Bill Elliott	Dec. 14, '52	71m	Jan. 3	1669			Average
Maytime in Mayfair (Brit.) (C)	Realart	Anna Neagle-Michael Wilding	Apr., '52	94m	Apr. 26	1329		A-2	Fair
Meet Me at the Fair (C) (307)	Univ.	Dan Dailey-Diana Lynn	Jan., '53	87m	Dec. 13	1637		A-1	Very Good
Member of the Wedding	Col.	Ethel Waters-Julie Harris	Not Set	91m	Dec. 20	1645			Good
Merry Widow, The (color)* (301)	MGM	Lana Turner-Fernando Lamas	Sept., '52	103m	July 12	1441	AYC	A-2	Excellent
Merry Wives of Windsor (Ger.)	Central	Sonja Ziemann-Paul Esser	Sept. 20, '52	93m	Sept. 27	1542			Good
Million Dollar Mermaid (C) (312)	MGM	Esther Williams-Victor Mature	Dec., '52	115m	Nov. 8	1597		A-1	Good
Miracle of Fatima (color) (203)*	WB	Gilbert Roland-Angela Clark	Oct. 11, '52	102m	Aug. 23	1501	AY	A-1	Superior
Mississippi Gambler (color) (310)	Univ.	Tyrone Power-Piper Laurie	Feb., '53	98m	Dec. 6	(S) 1630			
Mr. Walkie Talkie (5203)	Lippert	Joe Sawyer-William Tracy	Nov. 28, '52	65m	Dec. 6	1630			Average
Monkey Business (230)	20th-Fox	Cary Grant-Marilyn Monroe	Sept., '52	97m	Sept. 6	1517	AY	B	Excellent
Monsoon (color)	UA	Ursula Thiess-Diana Douglas	Dec. 14, '52		Nov. 22	(S) 1615			
Montana Belle (color) (308)	RKO	Jane Russell-George Brent	Nov., '52	81m	Nov. 1	1589		B	Good
Montana Incident (5253)	Mono.	Whip Wilson	Aug. 10, '52	54m	Aug. 30	1510		A-1	Fair
Montana Territory (color) (438)	Col.	Lon McCallister-Wanda Hendrix	June, '52	64m	June 7	1389	AY	A-1	Good
Moulin Rouge (C)	UA	Jose Ferrer-Colette Marchand	Mar., '53	123m	Dec. 27	1661			Excellent
My Cousin Rachel (301)	20th-Fox	Olivia de Havilland-Richard Burton	Jan., '53	98m	Dec. 27	1662		A-2	Very Good
My Man and I (303)	MGM	Shelley Winters-Wendell Corey	Sept., '52	99m	Aug. 23	1502	AY	A-2	Very Good
My Pal Gus (233)	20th-Fox	Richard Widmark-Joanne Dru	Dec., '52	83m	Nov. 15	1606	AY	B	Very Good
My Wife's Best Friend (231)	20th-Fox	Anne Baxter-Macdonald Carey	Oct., '52	87m	Oct. 11	1558		B	Good

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NAKED Spur, The (color)	MGM	James Stewart-Janet Leigh	Feb., '53	Dec. 6	(S) 1630			
Narrow Margin (226)	RKO	Charles McGraw-Marie Windsor	May, '52	Apr. 12	1314	AY	A-2	Good
Never Let Me Go	MGM	Clark Gable-Gene Tierney	Apr., '53					
Never Wave at a Wac	RKO	Rosalind Russell-Paul Douglas	Jan. 28, '53	Dec. 20	1645			Excellent
Niagara (color) (306)	20th-Fox	Marilyn Monroe-Joseph Cotten	Feb., '53	Dec. 27	(S) 1663			
Night Without Sleep (235)	20th-Fox	Gary Merrill-Linda Darnell	Nov., '52	Oct. 4	1550	A	B	Average
No Holds Barred (5214)	AA	Leo Gorcey	Nov. 23, '52	Sept. 20	(S) 1534			
No Room for the Groom (220)	Univ.	Tony Curtis-Piper Laurie	May, '52	May 10	1357	A	B	Good
No Time for Flowers (313)	RKO	Viveca Lindfors-Paul Christian	Jan. 31, '53	Dec. 6	1629			Good
O. HENRY's Full House (228)	20th-Fox	All Star Cast	Sept., '52	Aug. 23	1501	AY	A-2	Excellent
Off Limits	Para.	Bob Hope-Marilyn Maxwell	Apr., '53	Dec. 20	(S) 1647			
Old Oklahoma Plains (5144)	Rep.	Rex Allen	July 25, '52	Aug. 23	1503	AYC	A-1	Good
One Minute to Zero (301)	RKO	Robert Mitchum-Ann Blyth	Aug., '52	July 19	1454	AY	A-1	Good
Operation Secret (205)	WB	Cornel Wilde-Phyllis Thaxter	Nov. 8, '52	Oct. 11	1558	AY	B	Very Good
Outcast of the Islands (Brit.)	UA	Trevor Howard-Ralph Richardson	July 11, '52	May 17	1366	A	B	Good
Outcasts of Poker Flat (216)	20th-Fox	Dale Robertson-Anne Baxter	May, '52	May 10	1357	A	A-2	Very Good
Outlaw Women (color) (5105)	Lippert	Marie Windsor-Richard Rober	June, '52	Apr. 19	1321		B	Average
Outpost in Malaya (Brit.)	UA	Claudette Colbert-Jack Hawkins	Nov. 21, '52	Nov. 15	1606	AY	A-2	Good
PARK Row	UA	Gene Evans-Mary Welch	Aug. 12, '52	Aug. 9	1477		A-2	Good
Pat and Mike* (235)	MGM	Spencer Tracy-Katharine Hepburn	June, '52			AY	A-2	Excellent
Pathfinder, The (color)	Col.	George Montgomery-Helena Carter	Jan., '53					
Paula (436)	Col.	Loretta Young-Kent Smith	June, '52	May 17	1366			Good
Perfectionist, The (French)	Discina	Pierre Fresnay	May 1, '52	May 3	1350		A-1	Good
Pirate Submarine (5110)	Lippert	Special Cast	July 18, '52	Aug. 9	(S) 1479			
Pleasure Island (5215) (color)	Para.	Don Taylor-Leo Genn	Mar., '53	Nov. 15	(S) 1607		A-2	Excellent
Plymouth Adventure (color) (310)	MGM	Spencer Tracy-Gene Tierney	Nov., '52	Oct. 25	1581			
Pony Express (color)	Para.	Charlton Heston-Rhonda Fleming	Apr., '53			AYC	A-1	Excellent
Pony Soldier (C) (237)	20th-Fox	Tyrone Power-Cameron Mitchell	Nov., '52	Nov. 8	1597			
President's Lady	20th-Fox	Susan Hayward-Charlton Heston	Apr., '53			AYC	A-1	Very Good
Prisoner of Zenda (color) (308)	MGM	Stewart Granger-Deborah Kerr	Nov., '52	Oct. 18	1565	AY	A-1	Excellent
Promoter, The (Brit.) (285)	Univ.	Alec Guinness-Valerie Hobson	Oct. 28, '52	Oct. 25	1581			
QUIET Man, The (color)*	Rep.	John Wayne-Maureen O'Hara	Not Set	May 17	1365	AY	A-2	Superior
Quo Vadis (color)* (218)	MGM	Robert Taylor-Deborah Kerr	Spec.	Nov. 24	1118	AY	A-1	Superior
RAIDERS, The (C) (301)	Univ.	Richard Conte-Viveca Lindfors	Nov., '52	Oct. 11	1558	AY	A-2	Very Good
Rainbow Round My Shoulder (C) (503)	Col.	Frankie Laine-Billy Daniels	Sept., '52	Aug. 9	1477	AY	A-1	Good
Rains Came, The (256)	20th-Fox	Myrna Loy-Tyrone Power	(reissue) June, '52	Sept. 8, '39				
Red Ball Express (218)	Univ.	Jeff Chandler-Alex Nicol	May, '52	May 3	1349	AY	A-1	Very Good
Red Mountain (color) (5113)*	Para.	Alan Ladd-Lizabeth Scott	May, '52	Nov. 17	1109	A	A-2	Good
Red Planet Mars	UA	Peter Groves-Andrea King	May 15, '52	May 17	1367	AY	A-2	Fair
Red River	UA	John Wayne-M. Cliff	(reissue) June 6, '52	July 17, '48				Excellent
Red Shoes, The (color) (Brit.)	UA	Moir Shearer-Anton Walbrook	June 13, '52	Oct. 23, '48	4357	AY	B	Excellent
Red Snow (439)	Col.	Guy Madison-Ray Mala	July, '52	June 21	1418	AY		Good
Redhead from Wyoming (color) (309)	Univ.	Maureen O'Hara-Alex Nicol	Jan., '53	Dec. 20	1645			Good
Ride the Man Down (color) (5202)	Rep.	Brian Donlevy-Forrest Tucker	Jan. 1, '53	Nov. 1	1590	AYC	A-1	Good
Ring, The	UA	Gerard Mohr-Rita Moreno	Sept. 26, '52	Aug. 30	1510	AY	A-2	Good
Road to Bali (color) (5209)	Para.	Bing Crosby-Bob Hope	Jan., '53	Nov. 22	1613	AYC	A-2	Excellent
Robin Hood (see Story of Robin Hood)								
Rogue's March	MGM	Peter Lawford-Janice Rule	Feb., '53	Jan. 3	1669			Very Good
Rose Bowl Story, The (C) (5204)	Mono.	Marshall Thompson-Vera Miles	Aug. 24, '52	Aug. 30	1509		A-1	Excellent
Rough Tough West (487)	Col.	Charles Starrett-Smiley Burnette	June, '52	June 28	1427	AYC	A-1	Good
Ruby Gentry (303)	20th-Fox	Jennifer Jones-Charlton Heston	Jan., '53	Dec. 27	1662		B	Good
SALLY and Saint Anne (225)	Univ.	Ann Blyth-Edmund Gwenn	July, '52	June 28	1426	AYC	A-1	Very Good
San Francisco Story (121)	WB	Yvonne De Carlo-Joel McCrea	May 17, '52	Apr. 12	1314	AY	B	Good
Savage, The (color) (5206)	Para.	Charlton Heston-Susan Morrow	Nov., '52	Sept. 20	1534	AYC	A-1	Good
Scaramouche (C) (236)*	MGM	Stewart Granger-Janet Leigh	June, '52	May 17	1365	AYC	A-2	Excellent
Scarlet Angel (C) (222)	Univ.	Yvonne De Carlo-Rock Hudson	June, '52	May 31	1382	A	B	Good
Scotland Yard Inspector (5202)	Lippert	Cesar Romero-Lois Maxwell	Oct. 31, '52	Nov. 29	1623			Fair
Sea Tiger (5218)	Mono.	John Archer-Marguerite Chapman	July 27, '52	Aug. 30	1510		A-2	Good
Secret Flight (Brit.)	Unity	Ralph Richardson-Raymond Huntley	Aug., '52	July 12	1442			Good
Secret People (Brit.) (5116)	Lippert	Valentina Cortesa-Audrey Hepburn	Aug. 29, '52	Aug. 30	1510		A-2	Fair
See How They Run	MGM	Dorothy Dandridge-Robert Horton	Apr., '53					
Seminole (color) (313)	Univ.	Rock Hudson-Barbara Hale	Mar., '53	Dec. 20	(S) 1647			
Shane (color)	Para.	Alan Ladd-Jean Arthur	Not Set	Apr. 19	(S) 1323			
She's Working Her Way Through College (C) (128)*	WB	Virginia Mayo-Ronald Reagan	July 12, '52	June 7	1389	AY	B	Very Good
Silver Whip (309)	20th-Fox	Rory Calhoun-Dale Robertson	Mar., '53	Dec. 27	(S) 1663			
Skirts Ahoy! (C) (233)*	MGM	Esther Williams-Barry Sullivan	May, '52	Apr. 12	1313	AYC	A-1	Excellent
Sky Full of Moon (311)	MGM	Carleton Carpenter-Jan Sterling	Dec., '52	Nov. 8	1597		A-2	Fair
Small Town Girl (color)	MGM	Jane Powell-Farley Granger	Apr., '53	Nov. 29	(S) 1623			
Sniper, The (434)	Col.	Adolphe Menjou-Arthur Franz	May, '52	Mar. 22	1290	A	A-2	Good
Snows of Kilimanjaro (color)	20th-Fox	Gregory Peck-Susan Hayward	(Spec.)	Sept. 20	1533	AY	B	Excellent
Sombrero (color)	MGM	Ricardo Montalban-Cyd Charisse	Mar., '53	Nov. 29	(S) 1623			
Somebody Loves Me (color) (5203)	Para.	Betty Hutton-Ralph Meeker	Oct., '52	Aug. 23	1501	AY	A-2	Very Good
Something for the Birds (238)	20th-Fox	Victor Mature-Patricia Neal	Oct., '52	Oct. 11	1558		A-1	Good
Son of Ali Baba (color) (231)	Univ.	Tony Curtis-Piper Laurie	Sept., '52	Aug. 23	1502		A-2	Good
Son of Paleface (color) (5124)*	Para.	Bob Hope-Jane Russell	Aug., '52	July 19	1453	AY	B	Excellent
Sound Off (color) (428)	Col.	Mickey Rooney-Ann James	May, '52	Apr. 12	1313	AYC	A-1	Good
South Pacific Trail (5145)	Rep.	Rex Allen	Oct. 20, '52	Nov. 15	1606	AYC	A-2	Fair
Spider and the Fly, The (Brit.)	Bell	Eric Portman-Nadia Gray	Oct., '52	Mar. 29	1298		A-2	Fair
Springfield Rifle (C) (204)	WB	Gary Cooper-Phyllis Thaxter	Oct. 25, '52	Oct. 4	1555	AY	A-1	Good
Star, The	20th-Fox	Bette Davis-Sterling Hayden	Not Set	Dec. 27	1661			Excellent
Star of Texas (5332)	AA	Wayne Morris	Jan. 11, '53					
Stars and Stripes Forever (C) (239)	20th-Fox	Clifton Webb-Ruth Hussey	Dec., '52	Nov. 22	1613	AYC	A-1	Very Good
Stars Are Singing, The (color) (5214)	Para.	Rosemary Clooney-Lauritz Melchior	Mar., '53	Oct. 4	(S) 1551			
Steel Trap (232)	20th-Fox	Joseph Cotten-Teresa Wright	Nov., '52	Oct. 25	1582		A-2	Fair

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Stolen Face (5109)	Lippert	Paul Henreid-Lizabeth Scott	June 16, '52	71m	June 7	1389	B	Good	
Stogie, The (5212)	Para.	Dean Martin-Jerry Lewis	Feb., '53	100m	Oct. 11	1557	A-1	Excellent	
Stop, You're Killing Me (210) (C)	WB	Broderick Crawford-Claire Trevor	Jan. 17, '53	86m	Dec. 13	1637		Very Good	
Storm Over Tibet (416)	Col.	Diana Douglas-Rex Reason	July, '52	87m	Dec. 29	1169	AY	Good	
Story of Robin Hood (C) (391)*	Disney-RKO	Richard Todd-Joan Rice	July, '52	84m	Dec. 22	1289	AYC	A-1	Very Good
Story of Three Loves, The (color)	MGM	Leslie Caron-Pier Angeli	Spec.						
Story of Will Rogers (color) (129)*	WB	Jane Wyman-Will Rogers, Jr.	July 26, '52	109m	July 19	1453	AYC	A-1	Excellent
Strange Fascination (505)	Col.	Hugo Haas-Cleo Moore	Dec., '52	80m	Oct. 4	1550	A	B	Fair
Strange Ones, The (Fr.)	Mayer-Kingsley	Nicole Stéphane-Edouard Dermithe	July, '52	95m	Aug. 9	1477		Good	
Stranger in Between, The (Brit.) (284)	Univ.	Dirk Bogarde-Elizabeth Sellars	Aug., '52	84m	Aug. 23	1502	AY	A-2	Very Good
Sudden Fear (362)*	RKO	Joan Crawford-Jack Palance	Aug., '52	110m	July 26	1461	A	A-2	Very Good
TALL Texan, The (5207)	Lippert	Lloyd Bridges-Marie Windsor	Feb. 13, '53						
Tales of Hoffmann (color) (Brit.)	UA	Moir Shearer-Robert Helpmann	June 13, '52	138m	Apr. 7, '51	793	AY	A-2	Excellent
Target Hong Kong	Col.	Richard Denning-Nancy Gates	Not Set	66m	Dec. 20	1646		A-2	Fair
Taxi (305)	20th-Fox	Dan Dailey-Constance Smith	Feb., '53		Nov. 29	(S) 1623			
Thief, The	UA	Ray Milland-Rita Gam	Oct. 10, '52	85m	Sept. 27	1541	AY	A-2	Excellent
Thief of Venice (304)	20th-Fox	Maria Montez-Paul Christian	Jan., '53	91m	Nov. 15	1605		A-2	Very Good
This Above All (253)	20th-Fox	Tyrone Power-Joan Fontaine	(reissue) May, '52	110m	May 16, '52				
Three for Bedroom C (color) (124)	WB	Gloria Swanson-James Warren	June 21, '52	74m	May 31	1383	AYC	A-2	Fair
Three Sinners (French)	Sachson	Fernandel-Line Noro	July, '52	84m	Aug. 2	1471			Average
Thunder in the East (5210)	Para.	Alan Ladd-Deborah Kerr	Jan., '53	98m	Nov. 1	1590		Fair	
Thunderbirds (5201)	Rep.	John Derek-Mona Freeman	Nov. 27, '52	98m	Nov. 29	1622		A-1	Very Good
Thundering Caravans (5173)	Rep.	Allan Rocky Lane	July 20, '52	54m	Aug. 2	1471		A-1	Good
Timber Wolf (5222)	AA	Kirby Grant	Jan. 4, '53	63m					
To the Shores of Tripoli (color)									
(257)	20th-Fox	John Payne-Maureen O'Hara	(reissue) July, '52	86m	Mar. 14, '42		AY	A-2	Excellent
Tonight We Sing (color)	20th-Fox	David Wayne-Ezio Pinza	Apr., '53		Nov. 29	(S) 1623			
Too Many Girls (382)	RKO	Lucille Ball-Desi Arnaz	(reissue) Aug., '52	85m					
Torpedo Alley (5308)	AA	Mark Stevens-Dorothy Malone	Jan. 25, '53	84m	Dec. 20	1646			Good
Toughest Man in Arizona (C) (5109)	Rep.	Vaughn Monroe-Joan Leslie	Oct. 10, '52	90m	Oct. 25	1582	AY		Good
Treasure of Golden Condor (C)									
(308)	20th-Fox	Cornel Wilde-Constance Smith	Mar., '53		Nov. 22	(S) 1615			
Tromba, the Tiger Men (5201) (Ger.)	Lippert	Special Cast	Nov. 14, '52	63m	Nov. 22	1614		A-2	Fair
Tropic Zone (color) (5211)	Para.	Ronald Reagan-Rhonda Fleming	Jan., '53	94m	Dec. 13	1637		A-2	Fair
Tropical Heat Wave (5126)	Rep.	Estelita-Robert Hutton	Oct. 1, '52	74m	Oct. 11	1559	AY	A-1	Good
Tulsa (color)	UA	Susan Hayward-R. Preston	(reissue) June 6, '52	90m	Mar. 19, '49				Excellent
Turning Point, The (5205)	Para.	William Holden-Alexis Smith	Nov., '52	85m	Sept. 20	1533	AY	A-2	Good
Two Cents Worth of Hope (Ital.)	Times	Mario Fiore-Vincenzo Musolino	Dec., '52	107m	Dec. 20	1647		B	Excellent
UNDER the Red Sea (305)	RKO	Documentary	Oct., '52	67m	Oct. 4	1549	AYC	A-1	Very Good
Untamed Frontier (color) (230)	Univ.	Joseph Cotten-Shelley Winters	Sept., '52	75m	July 19	1454	AY	A-2	Good
Untamed Women	UA	Lyle Talbot-Doris Herrick	Sept. 12, '52	70m	Aug. 23	1503		A-2	Fair
VALLEY of Eagles (5114)	Lippert	Jack Warner-Nadia Gray	Apr. 25, '52	83m	Mar. 22	1290	AYC	A-2	Excellent
Voodoo-Tiger	Col.	Johnny Weissmuller-Jean Byron	Nov., '52	67m	Nov. 1	1590	AY	B	Fair
WAC from Walla Walla (5123)	Rep.	Judy Canova-Stephen Dunne	Oct. 10, '52	83m	Oct. 25	1582	AYC	A-1	Good
Wagon Team (476)	Col.	Gene Autry	Sept., '52	61m	Sept. 13	1526	AY	A-1	Good
Wagons West (color) (5203)	Mono.	Peggie Castle-Rod Cameron	July 6, '52	70m	June 21	1418		A-1	Good
Wait 'Till the Sun Shines, Nellie (color) (220)	20th-Fox	Jean Peters-Hugh Marlowe	July, '52	108m	May 31	1381	AY	A-2	Excellent
Walk East on Beacon (426)*	Col.	George Murphy-Virginia Gilmore	July, '52	98m	Apr. 26	1329	AY	A-1	Very Good
War of the Worlds (C)	Para.	Gene Barry-A. Robinson	May, '53						
Washington Story (238)	MGM	Van Johnson-Patricia Neal	July, '52	82m	June 28	1425	AY	A-1	Excellent
Way of a Gaucho (color) (229)	20th-Fox	Gene Tierney-Rory Calhoun	Oct., '52	91m	Oct. 4	1549	AY	A-2	Good
We're Not Married (221)	20th-Fox	Ginger Rogers-David Wayne	July, '52	85m	June 28	1425	AY	B	Excellent
What Price Glory (color) (226)	20th-Fox	James Cagney-Dan Dailey	Aug., '52	111m	Aug. 2	1469		A-2	Excellent
When in Rome (229)	MGM	Van Johnson-Paul Douglas	Apr., '52	78m	Mar. 1	1253	AY	A-1	Very Good
Where's Charley? (color) (130)	WB	Ray Bolger-Allyn McLerie	Aug. 30, '52	97m	June 28	1425	AYC	A-1	Very Good
White Corridors (Brit.)	Fine Arts	Googie Withers-Godfrey Tearle	June 21, '52	102m	June 21	1418			Good
White Line, The (Ital.)	I.F.E.	Gina Lollobrigida-Raf Vallone	Jan. 12, '53	87m	Jan. 3	1669			Very Good
Wild Heart, The (274) (color)	RKO	Jennifer Jones-David Farrar	July, '52	82m	May 31	1382	A	B	Good
Wild Stallion, The (5205)	Mono.	Ben Johnson-Edgar Buchanan	May 12, '52	70m	May 24	1374		A-1	Good
Willie & Joe Back at the Front (233)	Univ.	Tom Ewell-Harvey Lembeck	Oct., '52	87m	Oct. 4	1550	AYC	A-1	Very Good
Wings of Danger (5106)	Lippert	Zachary Scott-Robert Beatty	Apr. 11, '52	72m	Aug. 9	(S) 1478		A-2	
Winning of the West	Col.	Gene Autry	Jan., '53	57m					
Winning Team, The (125)	WB	Doris Day-Ronald Reagan	June 28, '52	98m	May 24	1373	AYC	A-1	Excellent
With a Song in My Heart (C) (210)*	20th-Fox	Susan Hayward-David Wayne	Apr., '52	117m	Feb. 23	1245	AYC	B	Excellent
Woman of the North Country (5144) (formerly Minnesota) (color)	Rep.	Rod Cameron-Ruth Hussey	Sept. 5, '52	90m	Aug. 2	1470	AY	A-2	Good
Woman's Angle, The (Brit.)	Stratford	Edward Underdown-Kathy O'Donnell	Sept. 29, '52	90m					
World in His Arms, The (C) (227)*	Univ.	Gregory Peck-Ann Blyth	Aug., '52	104m	June 21	1417	AY	A-1	Excellent
Wyoming Roundup (5254)	AA	Whip Wilson	Nov. 9, '52	53m	July 12	(S) 1443			
YANK in Indo-China, A (435)	Col.	John Archer-Jean Willes	May, '52	67m	Apr. 12	1315	AY	A-1	Average
Yankee Buccaneer (234) (color)	Univ.	Jeff Chandler-Scott Brady	Oct., '52	86m	Sept. 13	1525	AY	A-1	Very Good
You for Me (240)	MGM	Peter Lawford-Jane Greer	Aug., '52	71m	July 26	1462	AY	B	Good
Young Man With Ideas (230)	MGM	Glenn Ford-Ruth Roman	May, '52	84m	Mar. 1	1254	AY	A-2	Fair
Young Wives Tale (Brit.)	Stratford	Audrey Hepburn-Nigel Patrick	June 9, '52	80m	Nov. 29	1623			Good
Yukon Gold (5221)	Mono.	Kirby Grant	Aug. 31, '52	62m	July 12	(S) 1442			

FEATURES LISTED BY COMPANIES — — PAGE 1653, ISSUE OF DECEMBER 20, 1952
 SHORT SUBJECTS CHART APPEARS ON PAGES 1670-1671, ISSUE OF JANUARY 3, 1953

Stop Outrageous Film Damage!

Prominent exhibitors have cited a shortage of prints as an industry problem. But print damage is of even broader significance in its effect upon the performance — the art itself suffers from the wavering streaks which pour like black rain down the screens of thousands of theatres every day. These and blotched color and tones are caused by damage to the emulsion—even to the back of the film itself. And that damage is caused for the most part in the projection room, and especially in the projector itself. And the ultimate cause? It is two-fold—obsolete equipment . . . and negligence. Why this is so — and the remedies — are pointed out by Gio Gagliardi in the next issue of *Better Theatres* from direct observation at many theatres.

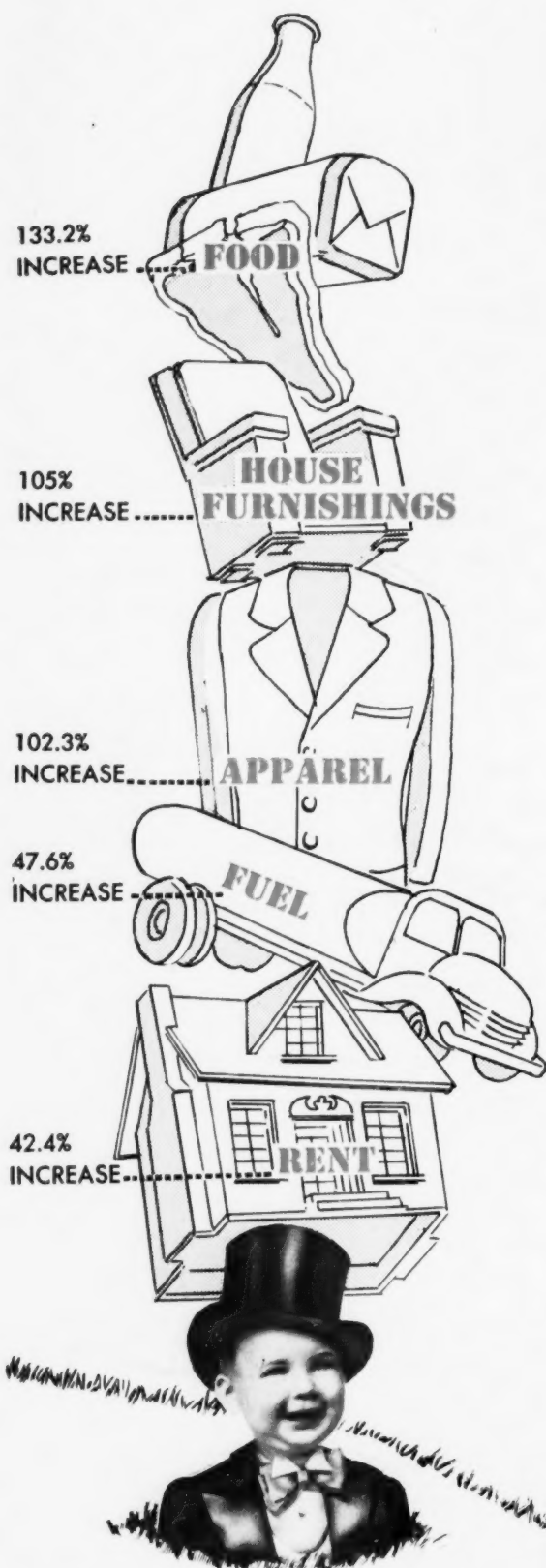


In his article, "Where Obsolete Equipment and Neglect Take Daily Toll in Print Cost and Prestige," Mr. Gagliardi, projection editor of Better Theatres and for many years an executive engineer in charge of projection at circuit theatres, explains in detail how Exhibition can do much to end the crudities which belie the industry's claim to an art form of technical maturity.

in *Better Theatres* for January . . .
with next week's **MOTION PICTURE HERALD**

and in the same issue—
a specific plan for economical theatre cooling

LOW MAN ON THE TOTEM POLE



See who's sitting at the bottom... it's the Prize Baby...low, LOW man on your totem pole of towering costs in your living expenses and in the operation of your theatre (living costs alone have risen an average of 90.8% since 1939).^{*} His negligible increase in costs to you, IF ANY, stands out in striking contrast to the tremendous increase in prices on *all* your basic purchases during this period.

^{*} Price Increase of Basic Commodities according to Bureau of Labor Statistics

Compare all your costs with the **LOW COST, Service-With-A-Smile** Policy of The Prize Baby

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